CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

MODIGLIANI

THE ARTS COUNCIL 1963

MODIGLIANI

Arranged by
The Arts Council of Great Britain
in association with
The Edinburgh Festival Society

At The Tate Gallery—28 September to
3 November

Admission 3*s* 6*d*, Students 1*s* 9*d*

Mondays, Wednesdays, Fridays, Saturdays 10–6
Tuesdays and Thursdays 10–8
Sundays 2–6

FOREWORD

Exhibitions of Modigliani's work are notoriously difficult to organize and the present one has proved no exception. The Arts Council is all the more indebted to Mr John Russell for his work in selecting the paintings; we thank him also for his percipient introduction and for compiling the catalogue notes.

Our warmest gratitude is due to the owners of the works whose co-operation has been extremely generous in view of the many requests they receive for loans of these outstanding paintings. A list of those who have lent to our exhibition appears on p. 23 of this catalogue.

It is a pleasure to record our thanks to the Italian Ambassador, H.E. Signor Pietro Quaroni, M.C., and to Professor Filippo Donini, the Cultural Attaché, for their help in approaching the Italian authorities on our behalf; and to the Association Française d'Action Artistique for their patronage of the exhibition and in particular to Monsieur Philippe Erlanger.

Finally, we would like to express gratitude to the Director and Trustees of the Tate Gallery for granting us space in their galleries.

G. W.

We are greatly indebted to the following for supplying blocks for colour reproduction: Kunstverein, Frankfurt am Main, Cat. Nos. 6, 17; Mr Newman, Cat. No. 7; Edizione del Milione, Milan, Cat. Nos. 14, 31; the owner of Cat. No. 40; Editions d'Art Albert Skira, Cat. No. 45.

INTRODUCTION *by John Russell*

Where myth and anti-myth take over from history, as has been the case with Modigliani since the day of his death, it is never easy to cut back to incontrovertible fact. It may even be unpopular; for the notion of Modigliani's life as a chaos of unrelated inspirations is a fancy widely cherished. The trader in nostalgia joins hands here with the romantic for whom the idea of sustained and consecutive effort forms no part of the *vie de Bohème*. Modigliani had great natural gifts, admittedly; but they were not at all precocious in their expression, and only a profoundly serious and coherent artist could have brought them to the degree of fulfilment which he attained in the months before his death. As to the stages by which he arrived at that fulfilment, we have little or no documentary evidence: the pictures alone bear witness. Their testimony is at times obscure – contradictory, some would say – and the ambition of the critic should be not so much to be 'right' on every point, as to be enlightening even in his mistakes. The best thing, in any case, is to begin at the beginning.

Amedeo Modigliani was born in Leghorn on July 12, 1884, and was of Jewish descent on both sides of his family. His father was in business in Leghorn, but the momentum in Modigliani's life, and in that of the family as a whole, seems to have been generated by his mother, *née* Eugénie Garsin, who was a native of Marseilles and came of an ancient Sephardic Jewish family. With her immense energy, her command of four European languages, and her spontaneous intellectual curiosity, she was able not only to hold her family together, in financial terms, but to initiate her four children into the uses of literature, philosophy and politics. Thus it was that Amedeo Modigliani read Bergson, Nietzsche and Kropotkin's *Memoirs of a Revolutionary* as easily as Dante, Wilde, Lautréamont and Verlaine. (One of his portrait drawings of Beatrice Hastings has on it an epigraph from Keats.) He loved music – like Braque, he was a friend of Erik Satie – and when prompted to sing would alternate between a popular song from his native Leghorn and an idiosyncratic version of an aria from one of Bach's church cantatas. And although he was never an active politician it can hardly have left him unmarked that his brother was sent to prison in 1897 for his socialist activities; there may even be an echo of the late nineteenth-century Left in the readiness with which he gave a timeless human grandeur to subjects like the *Little Peasant* in the Tate (Catalogue No. 39).

To have this constant intellectual stimulus at home must have been the saving of Amedeo Modigliani when his formal education petered out in 1898, after an attack of pleurisy had left him too weak to stay on at school. Already at the age of twelve he had shown an inclination towards art, and in April 1899 his mother wrote of him that 'his unflagging ardour for art amazes and enchants me'. He was at that time working in the studio of Guglielmo Micheli, who had learnt from Giovanni Fattori the elements of what now seems a peculiarly dead-end art; and in this sense the illness which overcame him in 1901 (a typhoid infection, followed by the beginnings of tuberculosis) was as much a liberation as a curse, in that it made it desirable for him to undertake a lengthy journey in which convalescence and self-discovery were combined. Naples, Florence, Venice and Rome were, as Ambrogio Ceroni has put it, 'Modigliani's true masters'; and luckily we have, in his letters to Oscar Ghiglia, an authentic account of his state of mind at the time.

Modigliani's was not at all a random, impulsive, capricious nature. Here he is, not quite seventeen, at the start of his tour: 'For four months I've done nothing at all. I'm getting my material together – doing as the English do, going to Rome, and later to Venice, for the exhibition. . . . But the moment will come when I shall settle down and work, in the real sense of the word: give myself over body and soul, that's to say, to the *organization* and *development* of all the impressions and all the seeds of ideas that I have got together. . . .' Already at Capri he had the measure of his former teacher: 'Micheli? There are whole regiments of Michelis on this island!' And although no one could have responded more vividly to Venice and Rome he never made the mistake of trying to reproduce their impact upon him directly. 'The only pictures worth painting,' he wrote to Ghiglia, 'are those whose gestation is really complete, those which have taken on their own natural form and cut themselves free from all the individual incidents which helped to bring them about. . . .'

He himself was not to paint any pictures of this sort for some considerable time. In 1902 he shared a studio with Ghiglia in Florence, and in 1903 he had a studio in the San Barnaba quarter of Venice with another painter-friend, Fabio Mauroner. One or two curiosities, at most, survive from the period prior to his arrival in Paris early in 1906. One cannot, in this context, over-estimate the difficulty for an Italian artist of making any sort of synthesis between the

great achievements of the Italian past and the imaginative necessities of the beginnings of our century. The alternatives were a complete break, on the lines of the Futurist Manifesto, or the kind of long-pondered adaptation which Modigliani achieved only when he had got clear away, in geographical terms, from his national heritage. (It may be significant that in the last weeks of his life, when he had at last mastered the mature expression of his gifts, he dreamed of going back to Italy for a lengthy stay; C.-A. Cingria, a friend of later years, said of him that he 'loved Italy – not as an artist, but as a true patriot'.)

No city in the world, at no time in the history of art, can have been richer in profitable excitement than Paris between 1900 and 1914, but Modigliani's response to it was characteristically cautious and oblique. In so far as he was 'influenced' by fauvism or cubism, that influence was indirect and belated. Two encounters were, however, of immediate importance to him, and both of them came through his meeting with Dr Paul Alexandre, who remained until August 1914 his close friend and patron. Dr Alexandre was then a young doctor, not long launched, but he had a rare eye for quality; and Modigliani, alike as a human being and as an artist, seemed to him of such outstanding interest that he took it on himself to spare him all practical anxieties. And in the evenings, when the consulting-room was closed for the day, he would share the takings with his new friend and the two of them would go out to see what Paris had to offer in the way of *le bel et le bien*. (Among other relics of this period in the Alexandre collection is a large group of studies, made at the Gaité-Rochechouart, in which Modigliani's enthusiasm for Sickert and Beardsley is manifest.) Hardly had they formed this habit when Modigliani discovered Cézanne, and the paintings in the steadily-growing Alexandre collection began to reflect this new and all-excluding preoccupation. Where Munch, Klimt, Toulouse-Lautrec and Picasso had imposed a moon-blue miserabilism upon paintings like *La Juive* and *Maud Abrantès* (and the *Nu Douloureux*, No. 2 in the present exhibition), Modigliani's love for Cézanne led to the more monumental approach which culminated in the majestic *Joueur de Violoncelle* of 1909.

Modigliani had made, meanwhile, his début as an exhibitor with five paintings and a drawing at the Indépendants in 1908. But in the following year something happened which for a time seemed likely to put him off painting altogether. This was the meeting with Brancusi, for which Dr Alexandre was responsible. It was of Brancusi, not of any living painter, that Modigliani wrote back with enthusiasm when he paid a short visit to Leghorn in 1909; before long his mother was addressing him as 'Amedeo Modigliani, sculpteur', when she wrote to him in Paris; and when he brought out photographs of his work to show to friends in Leghorn in 1912–13 it was his sculptures and not his paintings that he produced. And what he showed them was, in effect, far more audacious than any of his paintings to date: for he dreamed of a huge ensemble of pieces, many of them life size or more, in which reminiscences of many cultures, and not least of Brancusi himself, would be fused and monumentalized. Isolated fragments of this dream demanded to be put down on paper as late as 1916, long after he had had to abandon it for reasons of physical practicality – he was never strong enough to put it into effect, and in any case the dust thrown up by direct carving in stone would have been fatal for his lungs – and when he was photographed with one of his sculptures a look of the greatest pride and elation would come over his face.

None of this, unluckily, can be shown in the present exhibition. Even in ideal conditions it would probably be impossible to reassemble the *Heads, decorative ensemble* which Modigliani showed at the Salon d'Automne, let alone to reproduce their arrangement as Jacques Lipchitz remembers it – 'step-wise, like the tubes of an organ, to show what music he wanted'. And conditions are far from ideal, in that the soft stone which Modigliani used has proved so fragile no owner in his senses would allow an important piece to travel. All that can be done, therefore, is to show from drawings-for-sculpture something of what was in his mind; and thence to elucidate the effect on his painting of the long preoccupation with sculpture.

The first effect on his painting was that there ceased, more or less, to be any of it. He showed no paintings in public between 1910 and 1917, and between 1910 and the end of 1914 very few paintings can be dated with certainty. The portraits of Diego Rivera and Frank Haviland, which Ceroni dates 'c. 1914', are in tentative transitional styles – the Riveras are hardly realized at all, except for the heads, and the Havilands are like sketches for a low relief carried out in a modified pointillist style. It was not till 1915, when the sculptural adventure was firmly over, that something of his real self gets into the paintings. This happened, significantly enough, in the portrait of his fellow-sculptor (as he must have styled him) Henri Laurens. (A sketch for this forms No. 7 in this exhibition.) Laurens had been experimenting with polychromed sculptures, like the wooden *Woman with Mantilla* of 1915, in the belief that these would, as it were, make and justify their own claims on the light; and Modigliani's finished portrait of him (reproduced by Ceroni, pl. 40) has something of this in the flat patches of dis-

sociated colour, the irregular sharp-edged planes that turn outward to catch the light, and the calculated distortion of natural detail.

This was, however, a momentary experiment. Where sculpture made a lifelong impact on Modigliani was in the example of Brancusi. As early as 1908 Brancusi was reducing the human head to a perfected oval – but that oval which, as the 'Mlle Pogany' series was to show, was capable of characterization. Brancusi loved to hammer his opinions home, and it seems safe to assume that Modigliani was firmly indoctrinated with his ideas as to what was, and what was not, a valid method of presenting the human head and body in sculpture. Not merely did this introduce Modigliani to *le moderne* in one of its most radical and suggestive forms: Brancusi's simplifications, and his ferocious exclusion of the irrelevant, made sense in the context of Modigliani's experience of older art. Brancusi taught him, in short, that it was possible both to be *dans le progrès* and to draw upon that immense repertory of simplified and meaningful forms which he had built up in Italy.

This statement is, of course, in itself a simplification. Modigliani did not really achieve something of this sort until the last months of his life; while basically tending towards it, he tacked this way and that. Some very fine pictures (*L'Enfant Gras*, for instance, No. 13) are like sightless sculptures with wigs on. Others, like *The Bride and Groom* (No. 10), combine ironical social observation with echoes of cubist practice. Others again, like the *Head of Louise* (No. 14), ally the sightless quality of sculpture to a hooded, subtly-charged psychological atmosphere which looks back to the paintings of 1908–9. A fourth group, which includes the portrait of Picasso, No. 15, is marked by a tendency to dart from one style to another in one and the same picture: patches of dissociated colour, in the case of Picasso, contrast with Art Nouveau lettering.

By 1916, however, Modigliani was beginning to be able to do just what he wanted. This comes out not so much in the popular portraits of women and girls as in the half-lengths of men – above all in the *Paul Guillaume*, No. 20, the *Leopold Zborowski*, No. 26, the *Jean Cocteau*, No. 24, the *Max Jacob*, No. 23, and the *Man with a Hat*, No. 27. No trace of formula enters into these masterpieces, which impress above all by their sense of unfaltering direction: the painter's true self, and not the eloquent shadow of someone else's, is everywhere in control. These pictures come from the very centre of Modigliani's being, whereas in most of the portraits of women and girls there lingers an element of masquerade, make-believe, fancy-dress, or dramatic speculation: the painter seems to try on styles as readily as Beatrice Hastings tried on hats – often enough with as happy results, admittedly, but not quite with the effect of profound conviction which comes across when Paul Guillaume, for one, is the sitter. A first intimation of this, with a female sitter, comes in the Bolchini-Bonomi *Head* of 1917 (No. 32), a picture which for all its small size demonstrates the monumentality which Modigliani could achieve when he combined the flawless ovals of sculpture with eyes no longer sightless.

Modigliani, in life, had the gift of direct and immediate contact with women. Conceivably it was difficult, therefore, for him to smooth away their quirks and complications when he came to paint them. Many of the paintings in which he left in the quirks and complications (like the São Paolo *Tête de Renée*, for instance, and the Musée d'Art Moderne's *Tête de Femme au Chapeau*) are not available for loan, so that this exhibition is not perfectly representative on that point; but there was certainly, until the serene objectivity of his final year, an incongruity between his private sympathies and the demands of his evolving style. This comes out especially in the great series of nudes which began in 1917. It was bound to do so, for two reasons: first, women's faces look different when they have their clothes off; second, Modigliani employed for their bodies a kind of stylization which differed subtly from that which he employed for their faces. When painting the face and the body together, that is to say, he withdrew from the face the psychological complexity which could be given when the face was the main subject of the picture.

For instance, the face of Almaisa in the Wurzburger nude (No. 30) is kept in key with the rest of her. But in the shoulder-length and half-length portraits which Ceroni reproduces on pls. 81 and 82, Almaisa is very much more sharply characterized. The same is true of Elvira, if we compare the Pulitzer clothed portrait (reproduced in Skira, p. 96) with the Hadorn torso (reproduced Skira p. 85). In the other great late nudes, of which we are lucky enough to have several, the question does not arise so obviously, partly because we cannot identify the sitters, partly because Modigliani characterizes them through their bodies, not through their heads. The heads vary considerably in the degree and nature of their stylization, but they are alike in this: that the search for a valid representational style is never quite completed.

From the moment that he really hit his stride as an independent artist, Modigliani's art was remarkably independent of his life. We can tell from the pictures when Beatrice Hastings came into his life and when she went out of it; when Paul Guillaume began buying his pictures; when Leopold Zborowski took over the management of his career, such as it was; and when his

acquaintance with known persons like Léon Bakst, Kisling, Blaise Cendrars and Picasso reached the point at which he painted their portraits. But these are questions of subject-matter, not of substance. No one could tell from the work whether he was ill or well; poor or rich; happy even, or unhappy. The legend, here, is almost invariably either harmful or misleading; the facts, in many respects, are gone for ever. Modigliani 'knew' a lot of famous or eminent or gifted people, and we know a little of what they got from him. Paul Guillaume, for instance, wrote that 'Il passa tel un météore – il fut toute grâce, toute colère, tout mépris, et son âme d'aristocrate flotta longtemps parmi nous dans le châtoiement de ses beaux haillons versicolores'. But what he got from them we shall never know. The few stories about him that are reliable relate almost always to moments of wild excitement, whereas for most of the time he was reserved and gentle, spoke hardly at all, and went out rarely. He kept the habit of reading. Talmudic and esoteric lore fascinated him, as did the portents of the horoscope. But if he wrote letters in his later years which throw light on his work, they have never been published. If he talked about it, no one has managed to pass that talk on. After 1912–13 he seems hardly to have left Paris until he went down to the Midi in April 1918, so that there were no journeys during which a balance-sheet had to be presented. Many of his painter-friends – Soutine, Kisling, to name two only – had strong artistic personalities; but neither they nor his other friends nor any of his mistresses can be said to have had any direct influence on him. He was not in the least a snob, and he addressed every one, high or low, with a grave rounded courtesy that never excluded plain speaking when plain speaking was called for. But mostly he just got on with the work, as he had set himself to do as a boy not yet seventeen.

The journey to the Midi does, even so, mark a new stage in his development as an artist. It began four months after the disaster of his first one-man exhibition (at the Galerie Berthe Weill in December 1917). To have had the police close the exhibition on the ground that the nudes in the window of the gallery had caused a public scandal must have been profoundly humiliating to a man of his fundamental purity and dignity of intention. Not to have sold any of the thirty-two works on offer must have been a blow of another kind to him, for Modigliani was almost continuously *en panne*, as he put it in letters to Zborowski: and never more so than in his final period.

Modigliani went to the south for two main reasons: to get his health nearer to normal, and to look after his nineteen-year-old mistress Jeanne Hébuterne, who was carrying their first child. Their daughter was born in November 1918, and they stayed on till the spring of the following year. Mediterranean light is in itself, as everyone knows, a school of clarity, and Modigliani made while in the south the only two landscapes which have survived from his grown-up work, and the only painting (*La jolie Epicière*) which has an out-of-doors setting. But more important than this was the break-through to a complete simplicity which occurred, most notably, in the *Man with a Pipe* (*Le Niçois*), No. 41. This has the quality of those late drawings of Modigliani's which, in the words of Miss Mongan of the Fogg Art Museum, 'descend so directly from the greatest master of line, Leonardo da Vinci'. It also shows how subtly and thoroughly Modigliani had assimilated the colour-practice of van Gogh and the Fauves. For nearly ten years he had known Derain (who made a pencil-drawing of him) and Vlaminck, whose *Tournant Dangereux* contains one of the most moving of the tributes paid to him by his friends. But the headlong and gorgeous procedures of the Fauves are remote from the fastidious daring with which, in *Le Niçois*, Modigliani lays one pinky-orange beside another and plays them off against the darknesses of cap and coat. The silhouette has, moreover, that *eleganza tutta toscana* of which Modigliani's friend Severini once spoke.

Most of Modigliani's pictures were painted in one or two sittings, but one picture of 1919, the *Femme assise avec Enfant* (Ceroni, pl. 150), cost him as many as forty sittings. Possibly his delight in the birth of his own child caused him to linger over the subject; possibly he wanted to see how far he could go in the way of 'finish' and painstaking construction. His characteristic as a draughtsman was always a Mozartian swiftness and sureness, and in his last year something of this same apparent ease and naturalness got into the paintings also. The period of his return to Paris in 1919 was a happy one, in all but the medical sense, and it was made the happier by the possession, for the first time in Paris, of a studio of his own, at No. 5 rue de la Grande Chaumière. It was here, with the floor at a slant, and with his favourite background-motif of a door (he once went so far as actually to paint Soutine's portrait *on* a door) that he painted the *Femme assise avec Enfant*, the *Monsieur Mario* (No. 46), and the Brody *Jeanne Hébuterne* (No. 47). These paintings owe nothing to sculpture, except in so far as their serpentine line may derive at many removes from Florentine sculptors like Tino da Camaino. They owe something to the French painting of the previous ten years, in that Modigliani has modified Renaissance perspective in order to bring every part of the picture 'within touching distance', as Braque

had aimed to do with his still-lives. They do not 'come off', as many of his earlier pictures come off, with an effect of brilliance or astonishment or paradox. They carry on from the simple monumentality of south-of-France pictures like the Guggenheim Museum *Boy in a Blue Jacket* (No. 38), and they keep that monumentality while departing radically from the facts of everyday vision.

After twelve years out of Italy, Modigliani had perfected a style which, in his own words of 1901, 'organized and developed' the impressions of a lifetime and allowed the picture to 'cut itself free from the individual incidents which helped to bring it about'. In the beautiful but, to my mind, regressive portrait of Jeanne Hébuterne of 1917–18 in the Lehr collection in Berne (Ceroni, pl. 87), Modigliani reverted to the ideal of the tall sculptured oval: not till a year or more later did he bring to perfection the style which might have marked the great watershed in his career but, in the event, signalled that career's end.

After Modigliani's death – than which none could better be called 'untimely' – it suddenly became clear to everyone that an altogether exceptional human being had been lost to us. One of the auxiliary results of this was that a very large number of false Modiglianis was put on the market. Many of these are still current. Dowered in many cases with an impeccable-seeming provenance, they vary from the clearly outrageous to the borderline case over which expert opinion is bitterly divided. (The distinction in this latter category is between *les bons faux* and *les mauvais vrais*.) If it has always been difficult to get a true panoramic impression of Modigliani in this country, it is partly for that reason and partly because there has never before been a systematic retrospective of Modigliani's achievement in oils. Of that aspect of his achievement, this exhibition can claim to be representative, even if one or two major works (above all the great *Joueur de Violoncelle* of 1909) are not in a fit state to travel and for testamentary and other reasons a number of others cannot be lent. Sculpture, for reasons already given, is represented only by the token presence in London of the Tate's own *Head* (itself damaged, unluckily, during a recent loan). For reasons of space, moreover, drawings have been restricted to two categories only: early drawings, most of them never before exhibited, from the Alexandre collection, and drawings illustrative of the artist's intentions in sculpture. None of the famous and familiar drawings with which Modigliani's name is so readily associated have been included: they could well, in fact, form the subject of a complete exhibition in themselves.

This exhibition continues, apart from anything else, a tradition of English sympathy for Modigliani which goes back more than fifty years – to the time, that is to say, when Augustus John was the first person to buy a sculpture from Modigliani. (A letter from John, now in the Alexandre archives, commemorates this purchase.) The Tate's stone *Head* was bought from the artist by another English enthusiast, Edward Roworth, early in 1914. Sacheverell Sitwell had barely come of age when, in 1919, he was fired by his enthusiasm for Modigliani to organize, in collaboration with his brother Osbert and with Leopold Zborowski, a show of 'Modern French Art' at the Mansard Gallery in Heal's which turned out to be a landmark, small but lasting, in the history of English taste. On that occasion Arnold Bennett and Hugh Blaker were quicker than most French connoisseurs had been to buy paintings by Modigliani. And when it comes to reminiscence, the relevant passages by Augustus John, Osbert Sitwell and Nina Hamnett seem to me to get the record straighter than has sometimes proved possible elsewhere. Modigliani 'took' in this country from the first, and this exhibition is long overdue.

ACKNOWLEDGMENTS

I owe a very great deal to the kindness of Dr Paul Alexandre. Not only did he secure for the Arts Council the loan of two paintings and a large group of drawings from the family collection which he founded more than fifty years ago, but he took a generous and uniquely informed interest in this exhibition during all its stages. From the artist's daughter, Madame Jeanne Modigliani Nechtstein, I received from the first every possible help and encouragement, and it is thanks entirely to her that the paintings and drawings in this exhibition are supplemented by a documentary section which includes, among much else, the portrait of Modigliani which was made by her mother, Jeanne Hébuterne, in the last few days of his life.

Next I must thank a number of long-established students of Modigliani for their generosity to a novice in the field: above all, Dr Ambrogio Ceroni, sternest of arbiters and staunchest of friends. In Milan, Professor Franco Russoli, Assistant Director of the Brera, also did a great deal to help the exhibition forward; in Paris, Monsieur J.-A. Cartier, author of a forthcoming *catalogue raisonné* of Modigliani, was a constant source of exact information; in Los Angeles, Mr Frederick Wight, Director of the Art Galleries of the University of California, was quick to share his wide knowledge of Modigliani as he is represented in American collections.

Together with all those who consented to the loan of pictures from private and public collections, I should particularly wish to thank the following people for their ready assistance: in London, Miss Erica Brausen, Mr H. R. Fischer, Mr Stefan Munsing, Mr John Rickett, Sir John Rothenstein, Mr Dudley Tooth; in Glasgow, Dr T. J. Honeyman; in Paris, M. César de Hauke; in Milan, the Director of the Galleria Schubert; in Frankfurt-am-Main, Dr Ewald Rathke of the Frankfurter Kunstverein, whose own Modigliani exhibition immediately preceded our own; and in the U.S.A., Mr Leigh B. Block, Dr Richard Brown, Mr William Eisendrath and Mr Perry Rathbone.

I should also like to thank my wife for her continuous and effective participation in the planning of the exhibition.

J. R.

CHRONOLOGY

1884	Born at Leghorn, July 12, the fourth child of Flaminio Modigliani and Eugénie Garsin.
1895	An attack of pleurisy foreshadowed a lifetime of ill-health.
1898	Left school after an attack of phthisis and studied painting and drawing in the studio of Guglielmo Micheli, a pupil of Fattori.
1901	Contracted tuberculosis and was sent to Capri, Naples, Rome and Florence on a tour of convalescence.
1902	Signed on for the Accademia di Belle Arti in Florence.
1903	Signed on for the Istituto di Belle Arti in Venice.
1906	Arrived in Paris and lived, at first, in the rue Caulaincourt.
1908	Met Dr Paul Alexandre, who became his patron and close friend and bought virtually his entire output until he left for the front in August 1914. Lived during these years at No. 7 Place J.-B. Clément, at No. 14 Cité Falguière, and elsewhere. Showed *La Juive* and four other paintings at the Indépendants.
1909	Was introduced by Dr Alexandre to Brancusi, who encouraged and gave point to his interest in sculpture. Returned to Leghorn in the summer and would have liked to spend some time sculpting in Carrara.
1910	Showed *Le Joueur de Violoncelle* and five other paintings at the Indépendants.
1912	Showed seven sculptures at the Salon d'Automne.
1913	Is believed to have revisited Italy.
1914	Met Beatrice Hastings, and lived with her until 1916.
1915	Showed work privately at No. 6 rue Huyghens. Began to sell to Paul Guillaume.
1916	Zborowski became his dealer and gave him a regular allowance.
1917	Met Jeanne Hébuterne. Had his first one-man show at the Galerie Berthe Weill in December.
1918	Stayed in the south of France from April onwards. His daughter Jeanne born November 29.
1919	Returned to Paris in the spring and later lived with Jeanne Hébuterne and their daughter at No. 8 rue de la Grande Chaumière. Showed with some success in London (at Heal's under the sponsorship of Osbert and Sacheverell Sitwell).
1920	Died in the Hôpital de la Charité on January 24. On the following day Jeanne Hébuterne killed herself.

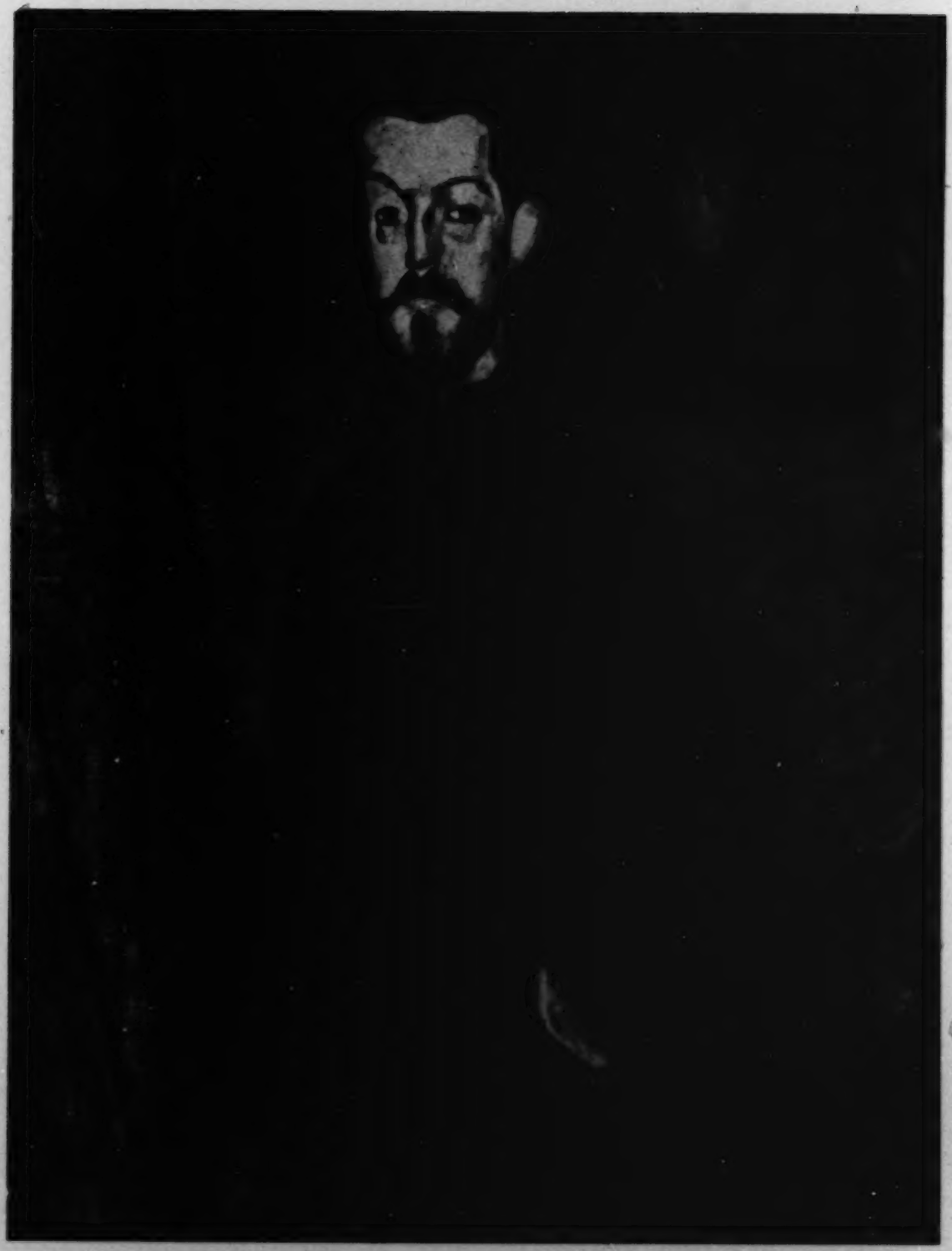

Plate 1 Paul Alexandre, 1909, 39⅜ x 31⅞, no. 4

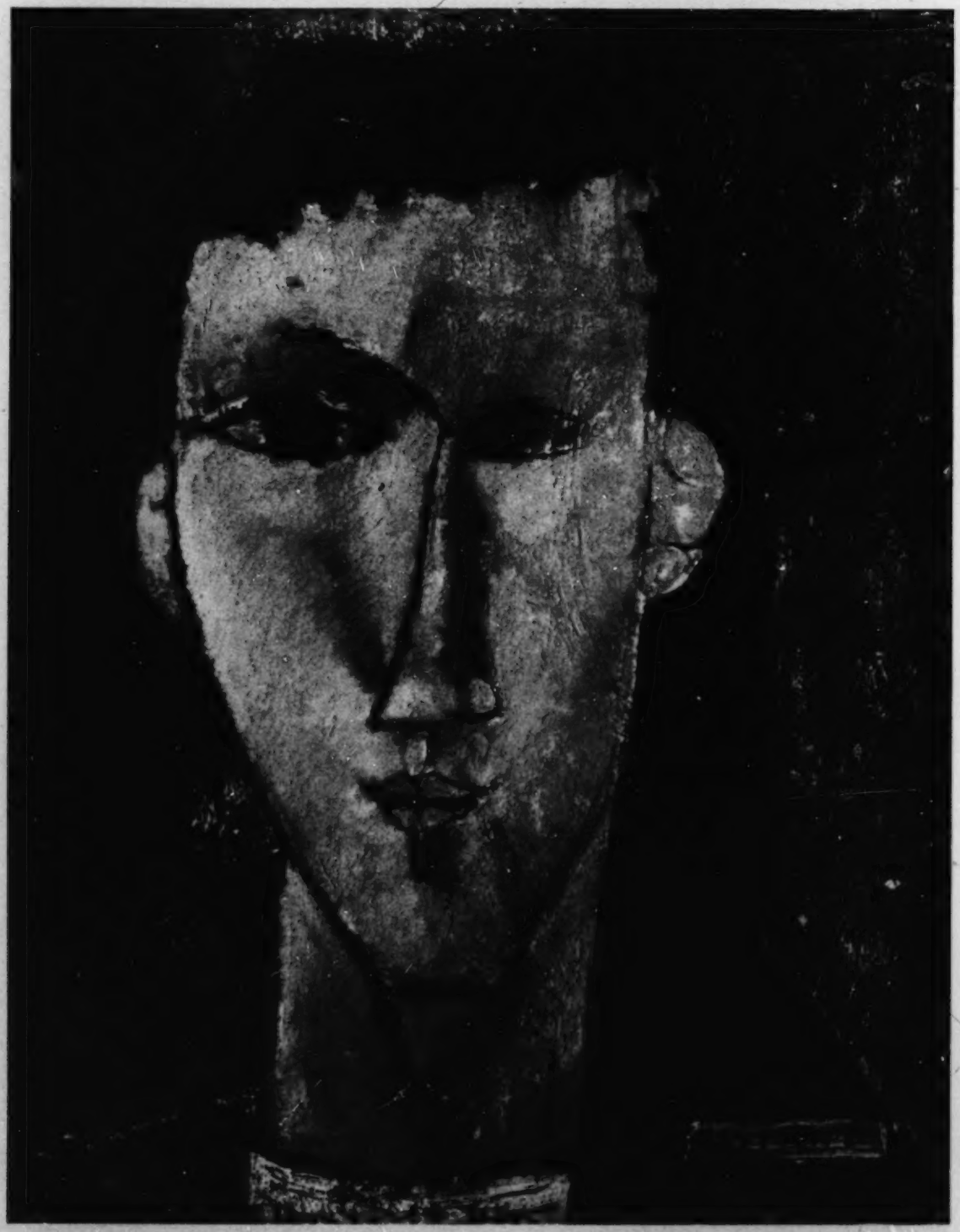

Plate 2 Raymond, 1915, 14½ x 11⅜, no. 11

Plate 3 Beatrice Hastings, *c.* 1915, 27⅛ x 19¼, no. 6

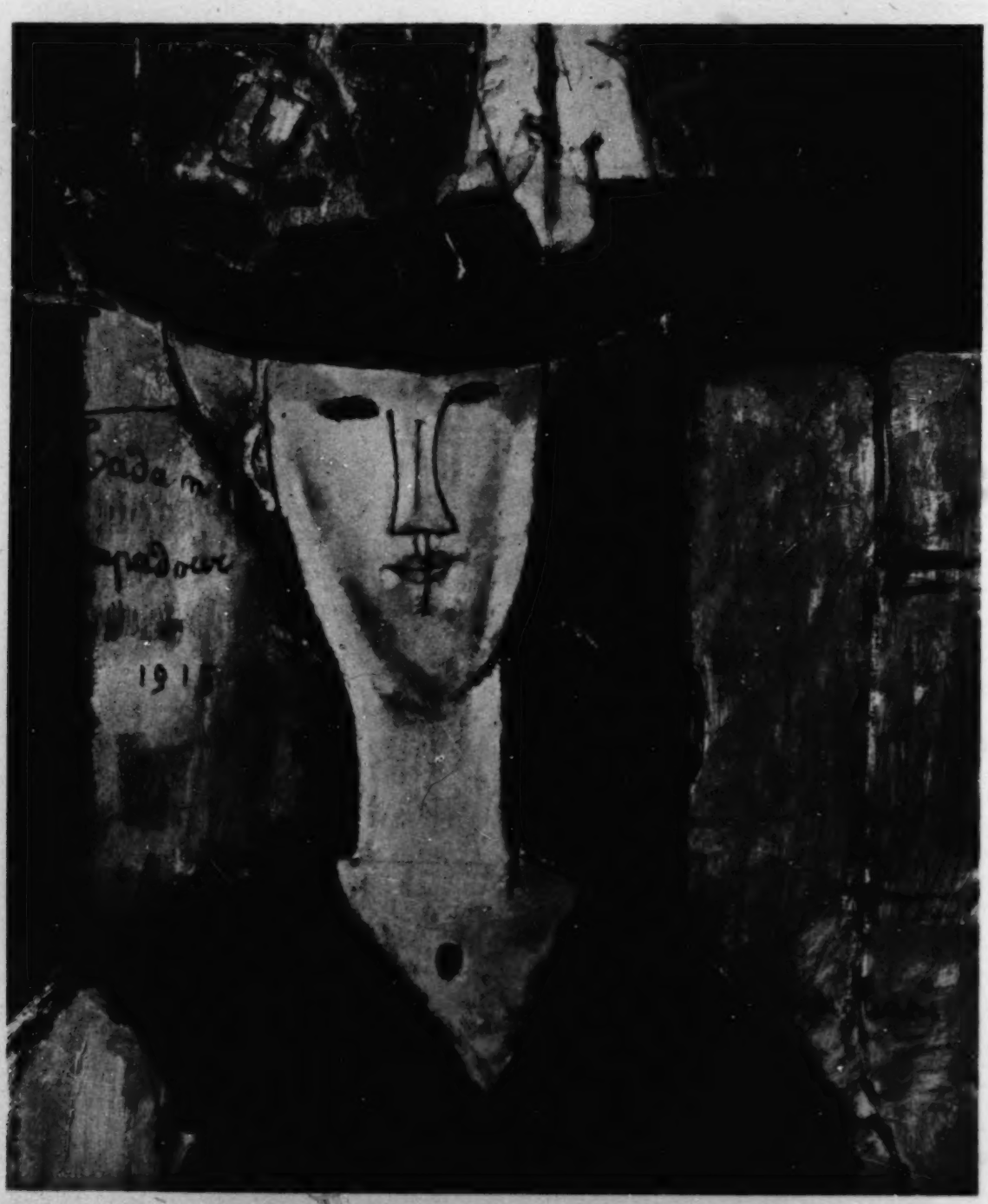

Plate 4 Madam Pompadour, 1915, 24 x 19¾, no. 9

Plate 5 The Bride and Groom, 1915, 21¾ x 18¼, no. 10

Plate 6 Juan Gris, *c.* 1915, 21⅞ x 15, no. 8

Plate 7—Henri Laurens, 1915, 31⅞ x 25⅝, no. 7

Plate 8 Pablo Picasso, 1915, 13¾ x 10¼, no. 15

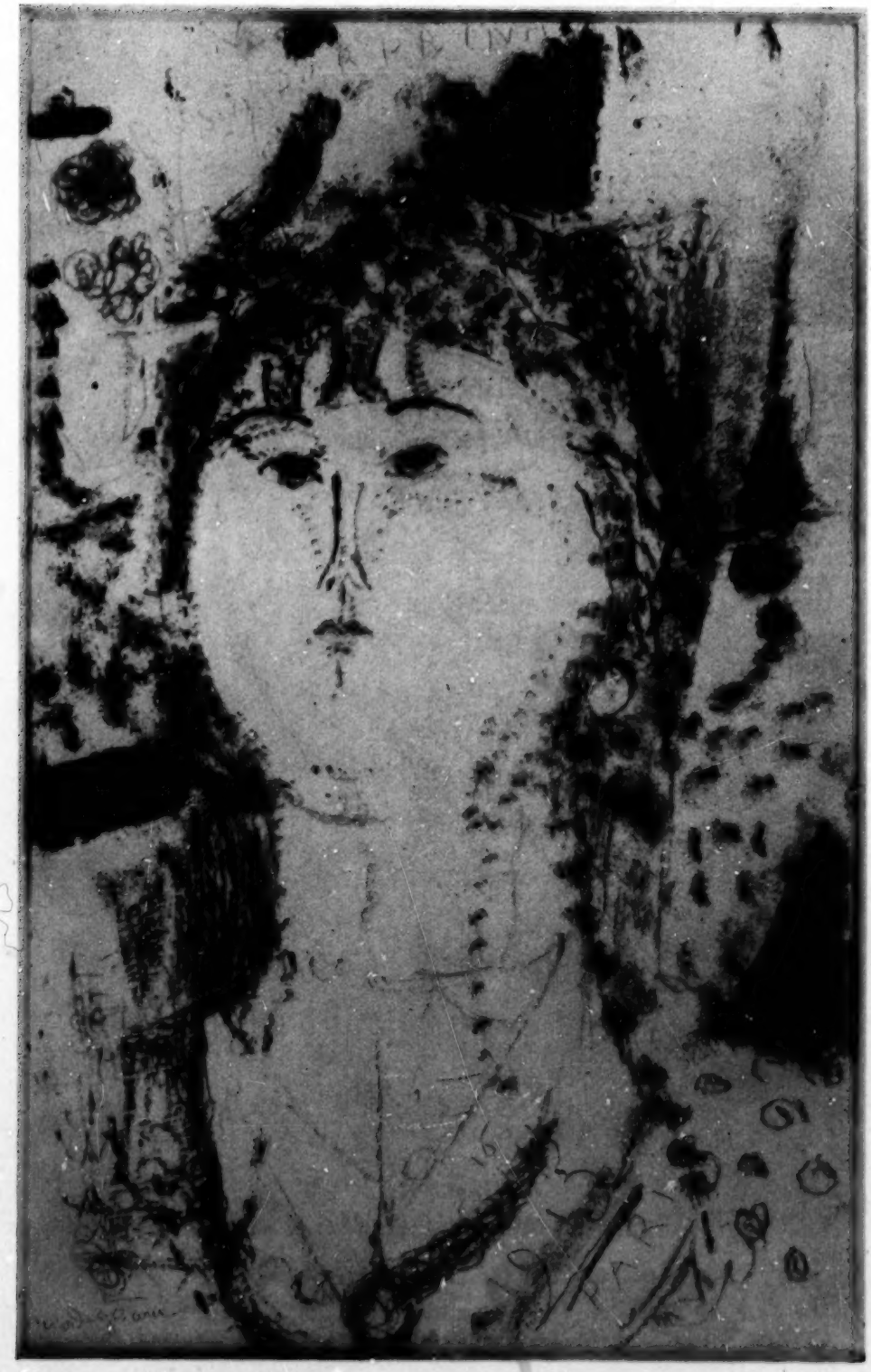

Plate 9 Rosa Porprina, 1915, 17¼ x 10½, no. 16

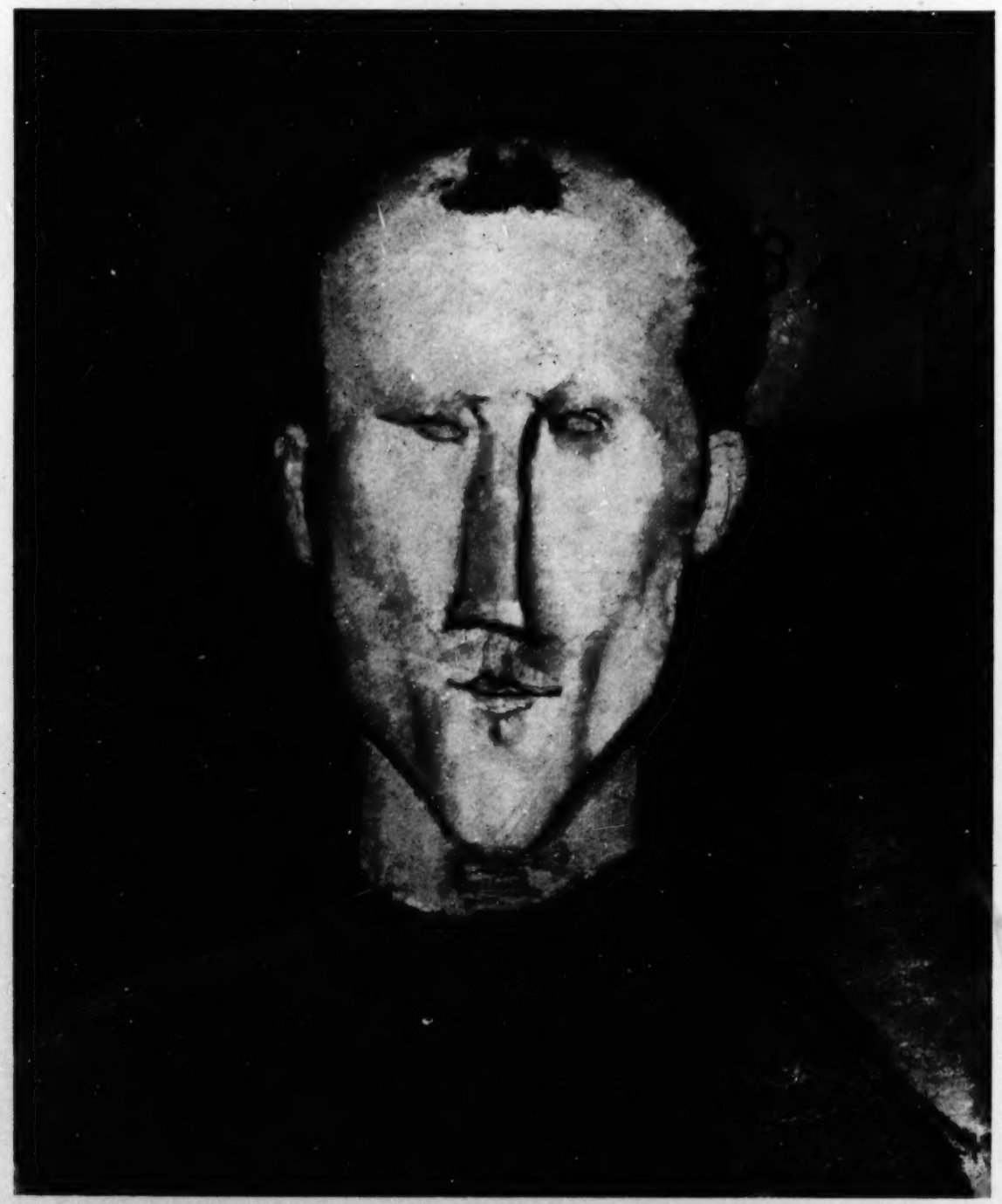

Plate 10 Léon Indenbaum, 1916, 21½ x 18, no. 22

Plate 11 Head of a Girl, 1915, 19¾ x 14½, no. 14

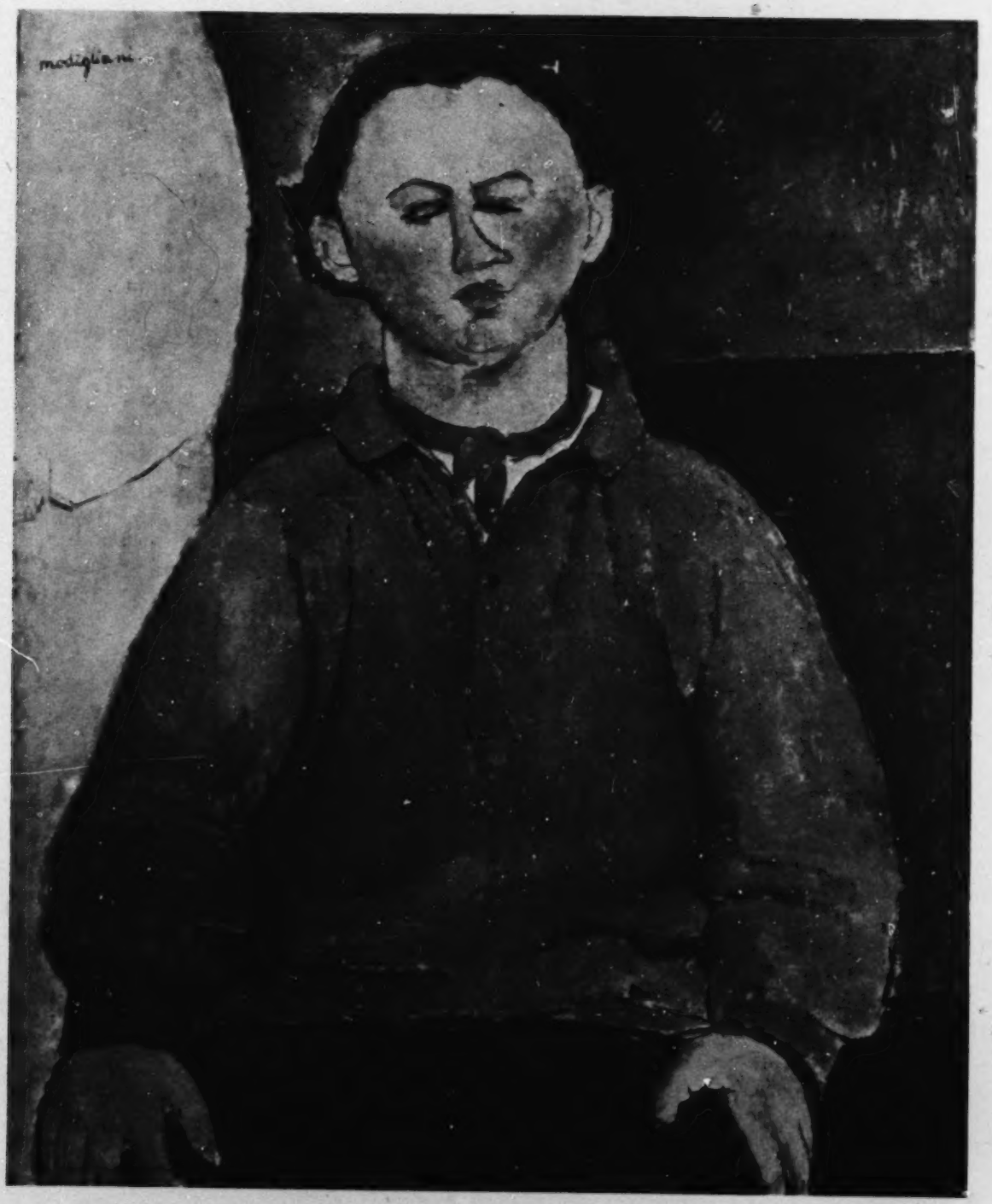

Plate 12 Oscar Miestchaninoff, 1916, 32⅛ x 25⅝, no. 19

Plate 13 Nude on the Divan, 1917, 31⅞ x 45⅛, no. 30

Plate 14 Moïse Kisling, 1915, 14½ x 11½, no. 17

Plate 15 Jean Cocteau, 1916, 39⅜ x 31⅛, no. 24

Plate 16 Leopold Zborowski, 1916, 25⅞ x 16½, no. 26

Plate 17 Head of a Young Woman, 1917, 25⅛ x 19⅛, no. 32

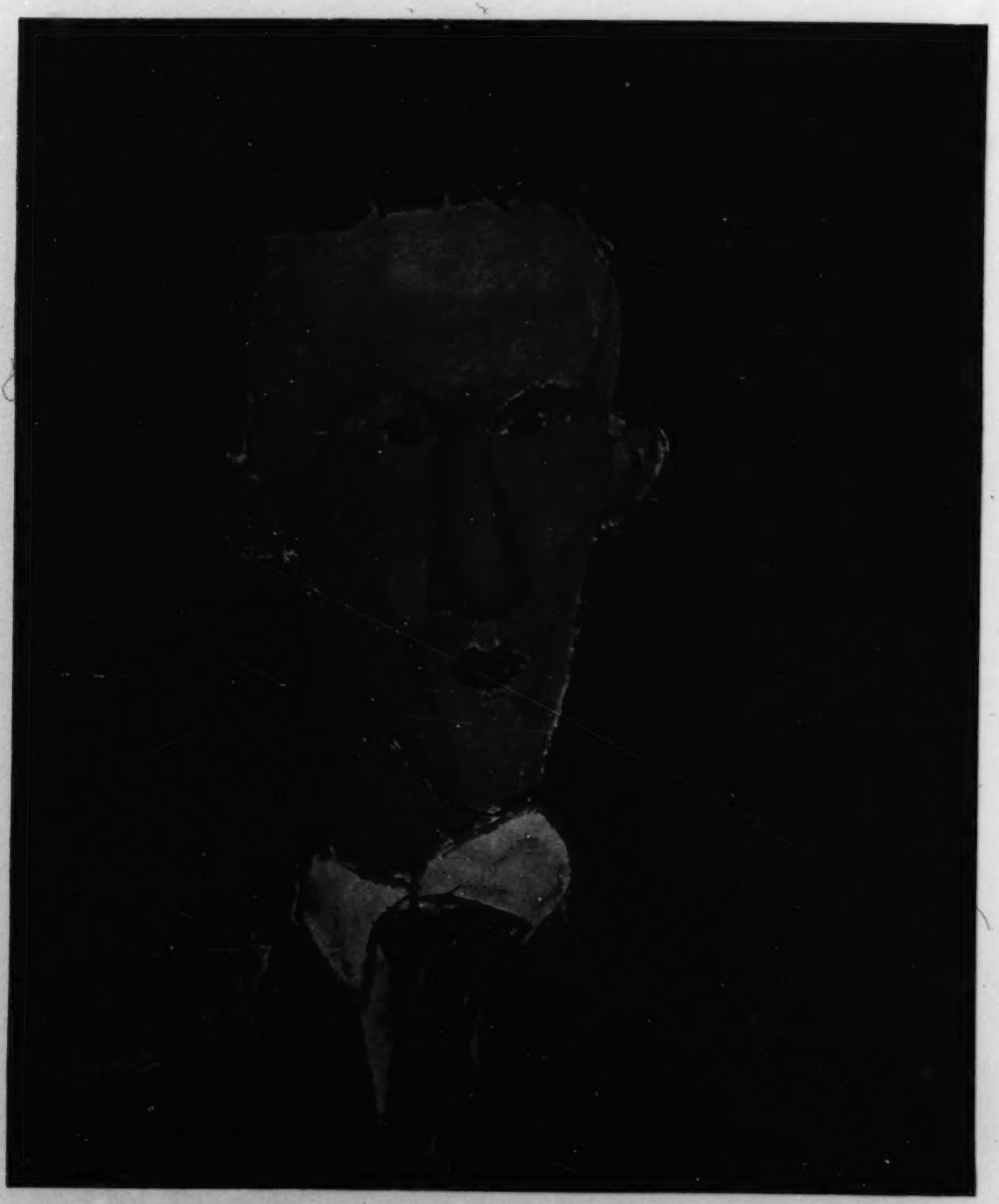

Plate 19 Seated Nude, 1917, 31⅞ x 25⅛, no. 33

Plate 18 Blaise Cendrars, 1917, 24 x 19⅝, no. 31

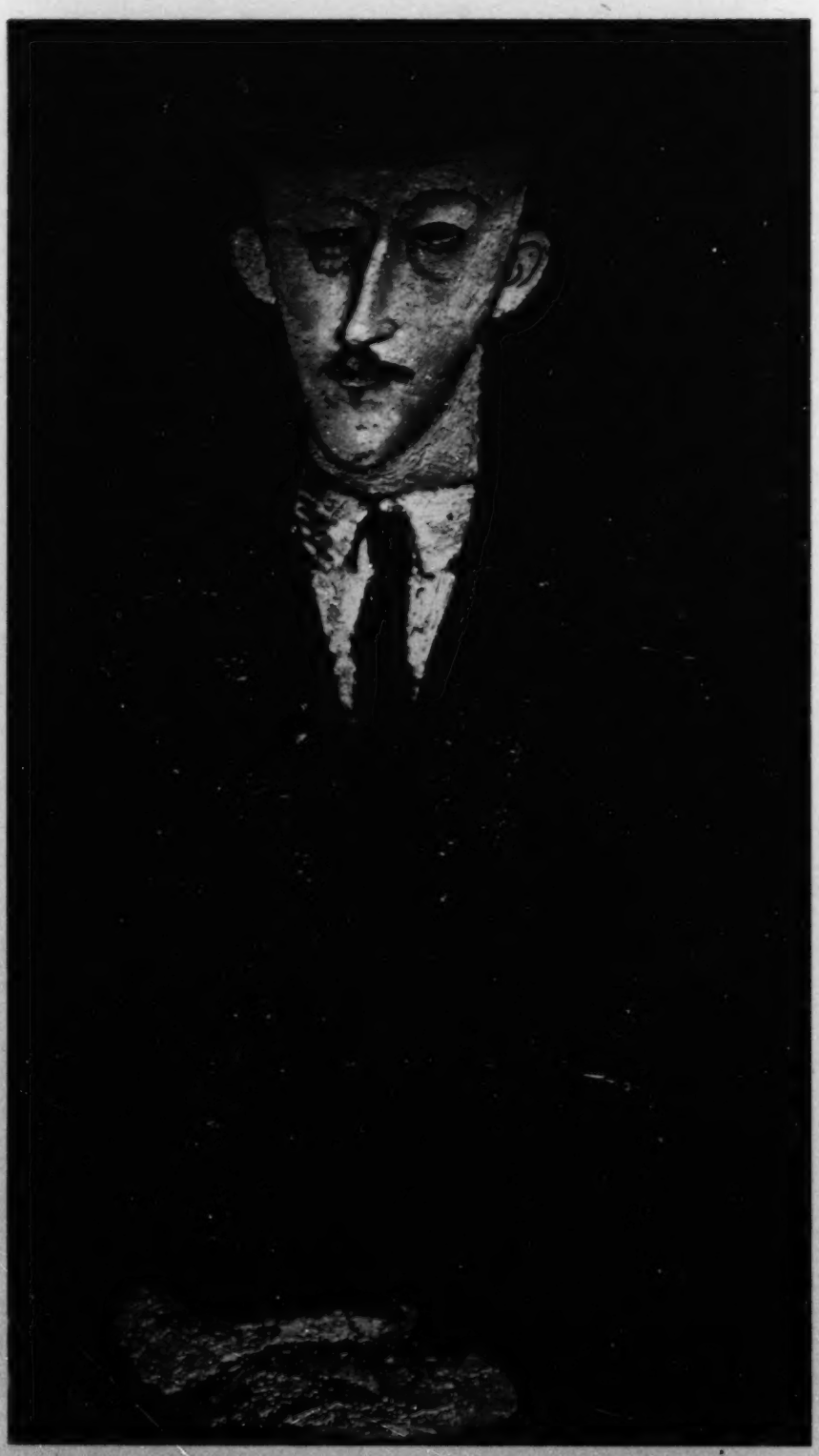

Plate 20 The Man with a Hat, *c.* 1916, 32⅛ x 17¾, no. 27

Plate 21 Woman with Necklace, 1917, 36 x 23¾, no. 28

Plate 22 Boy in a Blue Jacket, 1918, 36½ x 24¼, no. 38

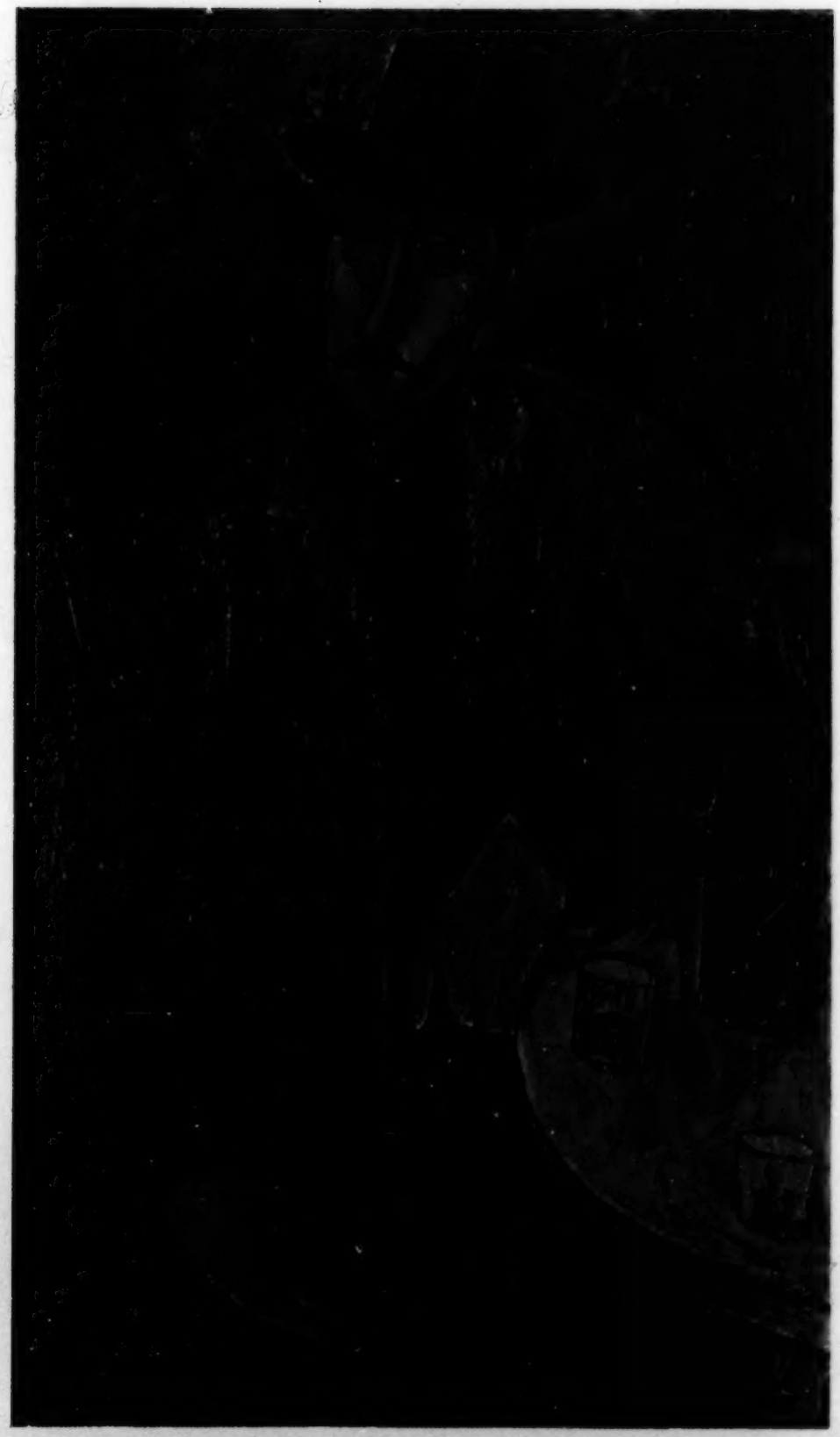

Plate 23 The Man with the Glass of Wine, 1918, 36⅛ x 21⅝, no. 40

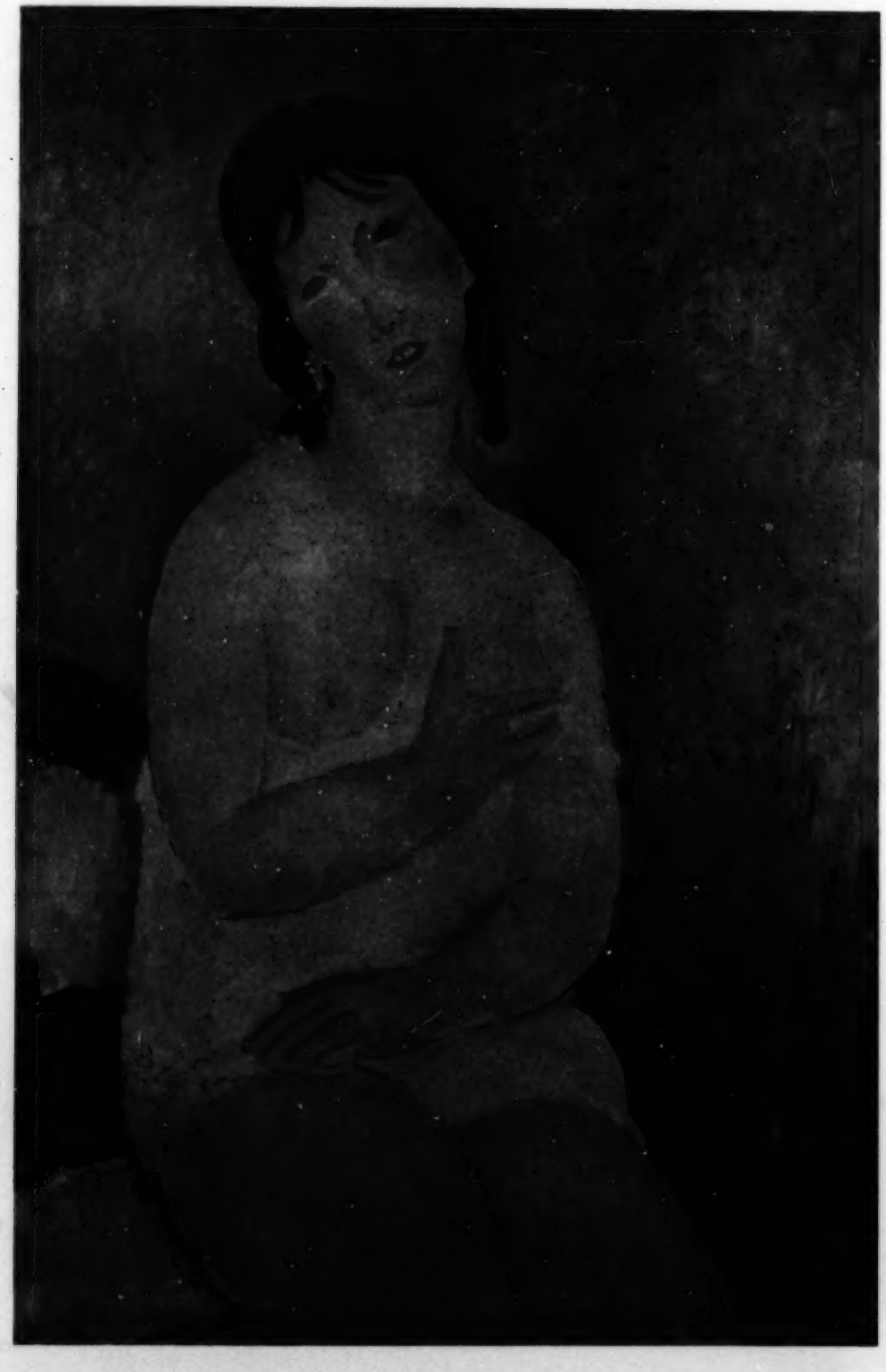

Plate 24 The Little Milkmaid, *c.* 1918, 39⅜ x 24¾, no. 42

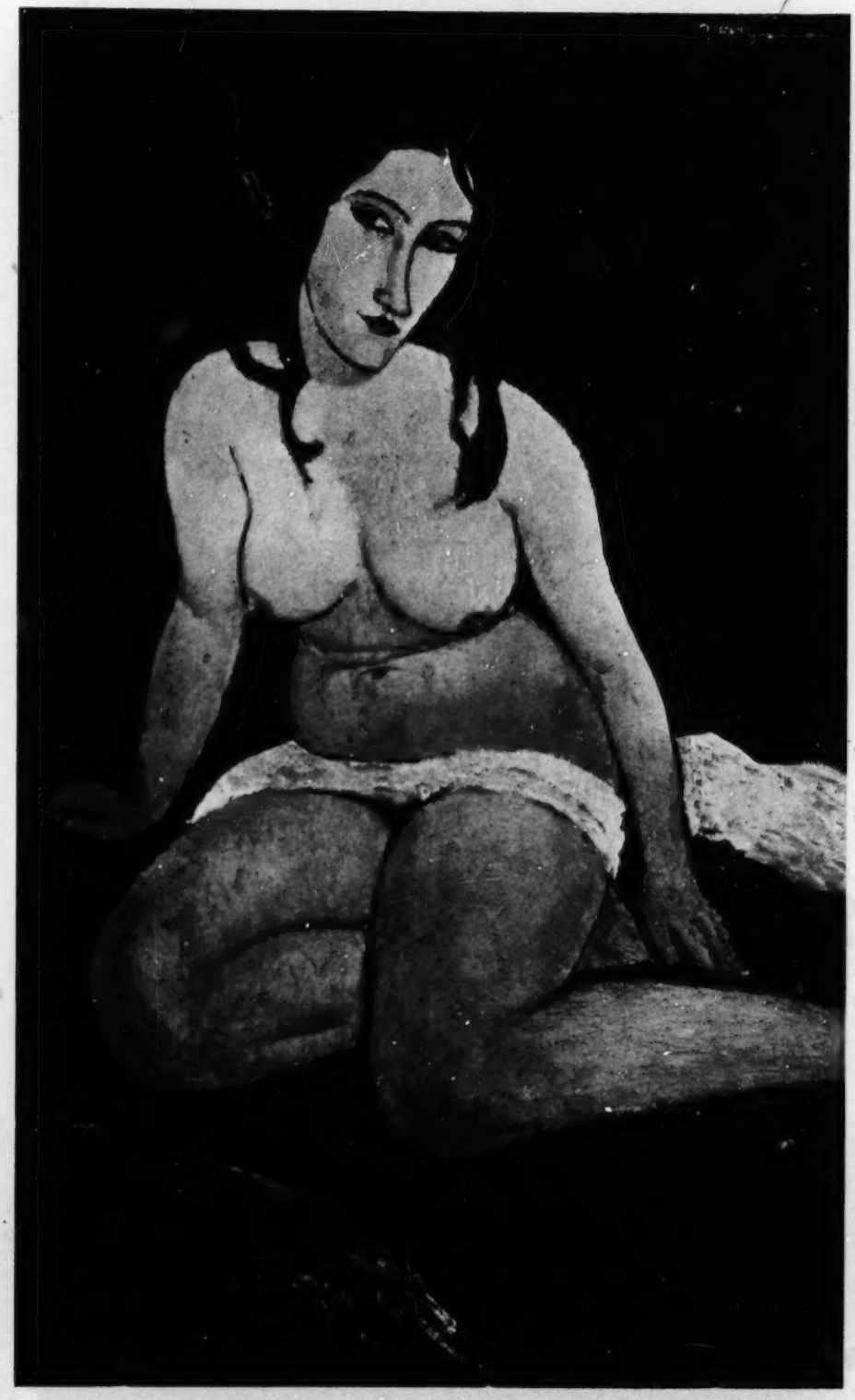

Plate 25 Seated Nude, 1917, 45 x 29⅛, no. 35

Plate 26 Nude with Necklace. 1917, 25⅛ x 39⅜, no. 36

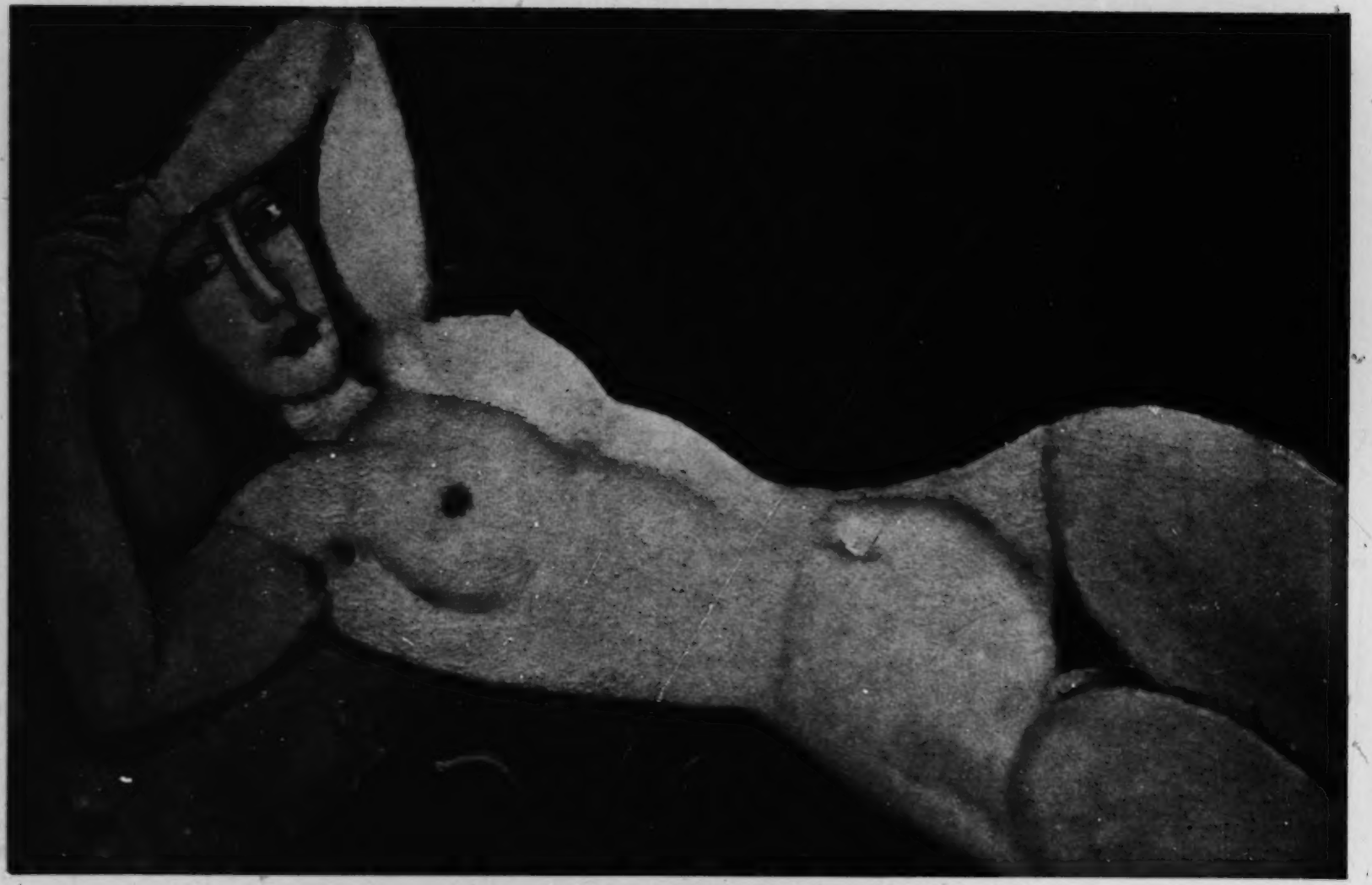

Plate 27 Reclining Nude, 1917–18, 25 x 39, no. 37

Plate 29 Reclining Nude, 1918, 25⅛ x 39⅜, no. 44

Plate 28 The Man with the Pipe, 1918, 36⅛ x 23⅝, no. 41

Plate 30 Jeanne Hébuterne, 1918, 36½ x 28¾, no. 45

Plate 31 Monsieur Mario, 1919, 45¾ x 28¾, no. 46

Plate 32 Jeanne Hébuterne, 1919, 51¼ x 32, no. 47

CATALOGUE NOTES

All the works are in oil on canvas unless otherwise stated.
The measurements are given in inches followed by centimetres, height first.

Exhibition references are confined to four post-Second World War exhibitions, the catalogues of which are of lasting interest. These are:

The Museum of Modern Art, New York, 1951 [New York, 1951].

Palazzo Reale, Milan, 1958 [Milan, 1958].

Galleria Nazionale d'Arte Moderna, Rome, 1959 [Rome, 1959].

The Museum of Fine Arts, Boston, The Los Angeles County Museum, 1961 [Boston and Los Angeles, 1961].

References are given to Ambrogio Ceroni's *Amedeo Modigliani* (Milan, Edizioni del Milione, 1958). For that minority of paintings which do not figure in Ceroni and are not reproduced in this catalogue, one alternative reference has been given.

Paintings in the catalogue marked 'L' are shown in London only, and paintings marked 'E' in Edinburgh only.

PAINTINGS

1 – Head of a Girl *c.* 1908

22 x 21⅛ (56 x 55)
Signed bottom left: *Modigliani*
Without being a direct derivative of blue-period Picasso, this portrait, which dates from about two years after Modigliani's arrival in Paris, could be a frontal variant of Picasso's *La Fille au Café* of 1901. It is also related in tone to Picasso's work of 1901–4. One of Modigliani's earliest enthusiasms in Paris was for Toulouse-Lautrec; and in paintings like this *Head* and the *Maud Abrantès* in the Alexandre collection there is something of Lautrec, as well as a generalized after-thrust of the turn-of-the-century.
Illustrated: Ceroni, pl. 3
Private collection

2 – Seated Nude (Le Nu Douloureux) *c.* 1908

31⅞ x 21¼ (81 x 54)
Signed bottom right: *Modigliani*
Modigliani at this time inclined towards a tragic view of both the social (cf. his brother's imprisonment, in 1897, for his socialist activities) and the emotional condition of humanity. Beggars and outcasts were the subjects of several of his uncommissioned portraits, and in style this particular picture is obviously related both to such pictures as Munch's *Madonna* (1894–5, National Gallery, Oslo) and in a more general way to the work of Klimt and his successors in the Viennese school. It is as far as Modigliani got from the *eleganza tutta toscana* which his friend Severini held to characterize his mature style.
Illustrated: Ceroni, pl. 6
Blaise Alexandre, Paris

3 – Pedro the Printer *c.* 1908

22 x 18¼ (56 x 47)
Signed top right: *Modigliani*
Modigliani's individuality is at a distinctly early stage in this picture, and the colour-structure is very much more cautious than it would have been ten years later, but the handling of the head is unmistakably his: this is an early stab at frontal portraiture of a kind which was to come off wonderfully in, for instance, No. 19, the portrait of the sculptor Oscar Miestchaninoff. This picture once belonged to the French statesman Edouard Herriot.
Illustrated: Boston and Los Angeles, 1961, catalogue, p. 30 (in col.)

Exhibited: Boston and Los Angeles, 1961 (1)
Dr and Mrs Freddy Homburger, Dedham, Mass.

4 – Paul Alexandre (on brown background) 1909

39½ x 31⅞ (100 x 81)
Unsigned

Modigliani painted at least five portraits (for others, cf. Ceroni, Nos. 11, 13, 23 and 30) of his friend and patron Dr Paul Alexandre. In the three portraits dated 1909, Dr Alexandre is seen standing, as here, in front of *La Juive*, an earlier painting by Modigliani. These paintings were executed in the Alexandres' house at No. 7 rue du Delta, and they show a steady progression from a relatively naturalistic treatment of the head, as here, to the flattened and stylized tall oval of Modigliani's maturity.
Illustrated: Ceroni, pl. 12
Blaise Alexandre, Paris
Plate 1

4a – Frank Haviland *c.* 1914

Cardboard, 24 x 19½ (61 x 50)
Unsigned

Like its contemporary, the portrait of Diego Rivera, the portrait of Frank Haviland exists in two versions. This one is known as 'the sketch': a version in the Mattioli collection, Milan, shows the head and shoulders only and is carried a good deal further. Both are in a vein of modified pointillism which Modigliani soon abandoned. Abandoned, likewise, was the notion, exemplified here, of treating the sitter's head as a flattened profile in low relief. Frank Haviland, at the time a wealthy amateur of the arts, was one of the most original and engaging figures in the Parisian art-world of the day. For a vivid pen-portrait of Haviland in good days and bad, see Patrick Waldberg, 'Mains et Merveilles', *Mercure de France*, 1961, pp. 17–21.
Illustrated: Ceroni, pl. 33
The Los Angeles County Museum, Mr and Mrs William Preston Harrison Collection

5 – Beatrice Hastings in a Wicker Chair 1915

Cardboard, 22 x 18½ (56 x 46·5)
Signed and dated bottom centre: *Modigliani 1915*

The idiosyncratic bun-face of Beatrice Hastings was the subject of many paintings and drawings during the years (1914–16) that she lived with Modigliani. In more than one of the paintings Modigliani employed a modified cubist practice in the presentation of the head and emphasized its dumpy oval by the presence in the background of repeated rectangular forms. (To the end of his life, for that matter, he liked to pose his sitters against a door.) But in the Zacks picture, which once belonged to Paul Guillaume, the treatment is one of a simplified naturalism and the curve of the head and shoulders is echoed, rather than contradicted, by the curve of the chair.
Illustrated: Ceroni, pl. 35
Exhibited: Boston and Los Angeles, 1961 (4)
Ayala and Sam Zacks Collection, Toronto

6 – Beatrice Hastings (Study) *c.* 1915

Cardboard, 27⅛ x 19½ (69 x 49)
Signed bottom right: *Modigliani*

Like the *Rosa Porprina*, No. 16, this study is exceptional in Modigliani's *oeuvre* for the delicate pallor of its colouring. (A comparable painting is in the collection of Mrs Oliver Parker, London.) Sketchy as it is (notably in the treatment of the summary, fin-like hand) it foreshadows the monumental calm of the great seated portraits of Modigliani's last years: '*le grand style*', as he himself called it.
Illustrated: Ceroni, pl. 38
Exhibited: Milan, 1958 (14, repr.); Rome, 1959 (9, repr.)
Dr Antonio Mazzotta, Milan
Plate 3

7 – Henri Laurens 1915

31½ x 23½ (81 x 60)
Unsigned

Henri Laurens (1885–1954) had at this time been experimenting with coloured constructions in sheet iron; and in the more finished head-and-shoulders portrait by Modigliani, which is in a French private collection, there is an ordered energy in the distribution of the stylized forms of the head and its background which might relate to these works by Laurens. (Modigliani by 1915 had abandoned sculpture for ever.) The Newman painting is more reflective in tone and takes fewer liberties with the *données* of nature.
Illustrated: Ceroni, pl. 39
Exhibited: New York, 1951; Boston and Los Angeles, 1961 (6, repr.)
Mr and Mrs Robert J. Newman, New Orleans
Plate 7

8 – Juan Gris *c.* 1915

21⅛ x 15 (55·5 x 38)
Unsigned

Modigliani is believed to have met Juan Gris (1887–1927) in 1909–10 in Gertrude Stein's apartment in the rue de Fleurus. It would be in line with his general relations with the cubists if he had come to see more of him after the out-

break of war, and this picture has affinities of style with the *Henri Laurens*, No. 7. Little is known of their relations, but Gris' portrait-lithographs of 1921, with their simplified drawing and bold written identification of the sitter's names, may possibly hark back to Modigliani's practice.
Exhibited: Boston and Los Angeles, 1961 (8, repr.)
Adelaide Milton de Groot, New York
Plate 6

9 – Madam [*sic*] Pompadour 1915

24 x 19¾ (61 x 50)
Signed lower right: *Modigliani*. Titled and dated upper left: *Madam Pompadour 1915*
In this, as in the Museum of Modern Art's *Bride and Groom* (No. 10) there is a vestige of cubist practice in the vertical scar-like marking of the nose and chin. But the simplified oval of the head is nearer to Modigliani's mature style, just as the elaborately compartmented background – particularly elaborate for so small a picture – the stem-like neck and the accent of the locket combine to point the way to his later work.
Illustrated: Ceroni, pl. 42
Exhibited: New York, 1951
The Art Institute of Chicago, The Joseph Winterbotham Collection
Plate 4

10 – The Bride and Groom 1915

21¾ x 18¼ (55·2 x 46·5)
Signed bottom right: *Modigliani*
Modigliani had a great feeling for the elegances of life, even where, as in the present case, they were of a kind that called for irony; and it has been plausibly suggested by Jean Cocteau that the *Bride and Groom* was based on the memory of two aspirants to high society whom Modigliani had glimpsed on the Boulevards. There are traces, in any case, of the multiple vision of the cubists in the treatment of the two faces, and of the groom's collar; and this is one of the rare pictures in which Modigliani combined a capacity for detached social observation with the simplified and monumental vision of his maturity.
Illustrated: Ceroni, pl. 43
Exhibited: New York, 1951; Milan, 1958 (10, repr.); Rome, 1959 (7, repr. in col.)
The Museum of Modern Art, New York, Gift of Frederic Clay Bartlett
Plate 5

11 – Raymond 1915

14½ x 11¾ (37 x 29)
Signed and dated bottom left: *Modigliani 1915*. Titled bottom right: *Raymond*
Perhaps the masterpiece of Modigliani's cubist adventures, this small head is divided into two clearly-defined zones, each of which has its own viewpoint. In the zone to the left of the irregular diagonal that cuts the picture into two and runs downwards from left to right, the features are treated quasi-naturalistically and brought forward towards the observer. In the other half of the picture the shoulder-line tilts steeply upwards, the ear is hinged towards us, and the face retreats and takes on a mask-like, wall-like quality. But the two zones are bound together by Modigliani's mastery of tone and the portrait does not, in point of fact, seem incoherent.
Literature: Ceroni, pl. 44
Exhibited: Milan, 1958 (9, repr.)
Private collection, Milan
Plate 2

12 – Head of a Girl 1915

18⅛ x 15 (46 x 38)
Signed bottom right: *Modigliani*
When he was no longer adapting his natural gifts to cubist practice, and was content with a unified background (as here), Modigliani reverted to ideas which could relate to his earlier preoccupation with sculpture. This little head, for instance, could be a reminiscence of Brancusi's *Tête de Jeune Fille* of seven years earlier.
Illustrated: Ceroni, pl. 47
Exhibited: Milan, 1958 (26, repr.)
Dr Emilio Jesi, Milan

13 – L'Enfant Gras 1915

18⅛ x 15 (46 x 38)
Signed bottom left: *Modigliani*. Titled top left: *L'Enfant Gras*
In contrast to the relatively naturalistic *Head of a Girl* from the Jesi collection (No. 12), *L'Enfant Gras* has the absolute fullness and sculptural simplicity which Modigliani eventually attained in even the smallest of his canvases. It is as if the art of sculpture, which he had reluctantly laid aside, had taken over from the art of painting. But although Modigliani's paintings of single heads tend towards the perfected ovals of Brancusi, there is also in *L'Enfant Gras* a new subtlety and assurance in the handling of the paint.
Illustrated: Ceroni, pl. 48
Exhibited: Milan, 1958 (15, repr.)
Private collection

14 – Head of a Girl (Louise) 1915

Cardboard, 19¾ x 14¼ (50 x 37)
Signed top left: *Modigliani*
In contrast to the hieratic *Enfant Gras* (No. 13), which could personify an abstract ideal of human

dignity, the head of Louise is one of Modigliani's most private, mysterious and subtly emotional paintings. There also exists a larger study of Louise seated (Ceroni, pl. 49), whose whereabouts are now unknown.
Illustrated: Ceroni, pl. 50
Exhibited: Milan, 1958 (16, repr.); Rome, 1959 (11, repr.)
Dr Antonio Mazzotta, Milan
Plate 11

15 – Pablo Picasso 1915

13¾ x 10¼ (35 x 26)
Signed bottom left: *Modigliani.* Titled at top: *Picasso.* Inscribed lower right: *Savoir*

Modigliani had known Picasso and his work for a number of years before this picture was painted. Initially, and probably under the influence of Brancusi, he had spoken of Picasso and his 'contrivances' as an example to be avoided; and Roland Penrose in his biography of Picasso states that on one occasion, when short of canvas, Picasso painted over a picture which he had acquired from Modigliani. During the war, however, relations between the two were such as to admit of this portrait and of at least two drawings of Picasso by Modigliani: one in the collection of Mme René Laporte, Paris, and one in a recently-discovered sketchbook.
From 1915 onwards (cf. Nos. 9, 11, 13 and 16) Mogigliani often introduced the sitter's name, or other forms of inscription, into the picture. But whereas the cubists did this as a formal element in the composition, Modigliani did it simply to identify the sitter, or to accompany the image with a kind of informal device or blason (cf. the portrait of Paul Guillaume, No. 18). In the present case, Picasso's name owes more to Art Nouveau than to cubist practice, while the presence of the word 'Savoir', below, may relate to Modigliani's admission, while painting his portrait of Roger Dutilleul, that 'Picasso has always been ten years ahead of the rest of us'.
Illustrated: Ceroni, pl. 51
Exhibited: Milan, 1958 (13, repr.); Rome, 1959 (8, repr. in col.)
M. Georges Moos, Geneva
Plate 8

16 – Rosa Porprina 1915

Coloured crayons and oil on paper, 17¼ x 10¼ (44 x 27)
Signed bottom left: *Modigliani.* Dated and inscribed bottom right: *1915 Paris.* Titled at top: *Rosa Porprina*

This little picture, with its isolated rosettes of pure colour and its vestigial inscription (lower left), is one of the most attaching of Modigliani's minor works. A related drawing is in a Milanese private collection, and the sitter bears a marked likeness to the subject of the drawing of *Madame Friesz* of the same year (Coll. Dr T. E. Hanley, Bradford, Pennsylvania).
Illustrated: Ceroni, pl. 52
Exhibited: New York, 1951
Dr Riccardo Jucker, Milan
Plate 9

17 – Moïse Kisling 1915

14½ x 11½ (37 x 29)
Signed, dated and titled top right: *Modigliani 1915. Kisling*

Kisling (1891–1953) arrived in Paris from Cracow in 1910, and he and Modigliani soon became friends. While Modigliani had no studio of his own he often used Kisling's in the rue Joseph-Bara, and it was there that, among others, the portrait of Jean Cocteau (No. 24) and the double portrait of Lipchitz and his wife were painted. At least two other oils and five portrait-drawings of Kisling are known: one oil is reproduced by Ceroni (pl. 53).
Illustrated: Ceroni, pl. 54
Exhibited: Milan, 1958 (12, repr.)
Dr Emilio Jesi, Milan
Plate 14

18 – Paul Guillaume 1916

Oil on canvas with *papier collé*, 21½ x 15 (55 x 38)
Signed bottom left: *Modigliani.* Titled at top: *Paul Guillaume*

Max Jacob introduced Modigliani to Paul Guillaume in 1914, and although Guillaume never gave Modigliani the kind of emotional support which he later received from Zborowski he did at least buy a number of pictures from him. (Guillaume's gallery in the rue du Faubourg St Honoré opened in 1915.) At least four oil-portraits and a number of drawings of Guillaume are in existence; Modigliani clearly found in him elements of the debonair and the *désinvolte* which amused him, and in one oil-portrait, now in a private collection in Paris, he associated Guillaume with the pioneer-aviators of the day by inscribing the canvas with the words 'Paul Guillaume Novo Pilota'. A preliminary drawing for No. 18 is in the collection of Stefa and Leon Brillouin.
Illustrated: Ceroni, pl. 58
Marlborough Fine Art Ltd, London

19 – Oscar Miestchaninoff 1916 L

32½ x 25½ (81·5 x 65)
Signed top left: *Modigliani.* Dated bottom right: *1916*

A portrait-drawing of this sculptor-friend of Modigliani was lent by Knoedler's to the Boston

and Los Angeles exhibition in 1961. But whereas the drawing concentrates on the sitter's face, in the painting Modigliani was inspired by Miestchaninoff's sturdy frame to one of his rare pyramidal compositions. Born in Russia in 1884, Miestchaninoff showed in the Armory Show in New York in 1913 and died an American citizen in 1956.
Exhibited: New York, 1951 (repr. p. 32)
M. Jacques Koerfer, Berne
Plate 12

20 – Paul Guillaume 1916 L

31⅞ x 21¼ (81 x 54)
Signed lower left: *Modigliani.* Dated and titled top left: *Paul Guillaume 1916*

In this portrait, even more than in No. 18, Modigliani presents Guillaume as the hero of an early novel by Paul Morand. But the mellow and sonorous tonality and the grave formal organization of the picture hark back to the Venetian portraits which Modigliani had admired as a student thirteen years earlier.
Illustrated: Ceroni, pl. 62
Exhibited: New York, 1951; Milan, 1958 (18, repr. in col.); Rome, 1959 (13, repr.)
Galleria d'Arte Moderna, Milan

21 – Lucienne 1916 E

25½ x 18⅛ (65 x 46)
Signed top right: *Modigliani.* Titled below: *Lucienne*

This painting has obvious affinities with the Zürich *Servant-Girl*, No. 25, notably in the flattened mask-like treatment of the face. But in the case of *Lucienne* Renaissance perspective is defied in the handling of the chair, which derives as much from vestiges of cubist practice as from Modigliani's instinctive horror of symmetry.
Illustrated: Ceroni, pl. 70
Exhibited: Milan, 1958 (23, repr.); Rome, 1959 (18)
Colonel Sir Robert Adeane, O.B.E.

22 – Léon Indenbaum 1916

21½ x 18 (54·5 x 45·7)
Signed bottom right: *Modigliani.* Titled top: *Indenbaum*

The facial structure of this *compagnon de route* is curiously similar to that of the subject of *La Juive*, which Modigliani showed at the Indépendants in 1908.
Exhibited: New York, 1951 (repr. p. 34)
Henry Pearlman Collection, New York
Plate 10

23 – Max Jacob *c.* 1916

36⅛ x 23⅝ (93 x 60)
Unsigned

Max Jacob (1876–1944) wrote of Modigliani 'Ta vie d'une simple grandeur fut vécue par un aristocrate, et nous t'aimions'. Jacob was one of the men of letters to whom Modigliani endeared himself by his exceptional understanding of (and memory for) French poetry. Like Modigliani, Max Jacob was often in very straitened circumstances; but both in this portrait and in the one, now in a Paris private collection, which Ceroni reproduces as pl. 63, Modigliani shows his friend as something of a dandy. Jacob came, in fact, of a family of tailors and for this reason could keep his wardrobe in excellent repair.
Illustrated: Ceroni, pl. 64
Cincinnati Art Museum

24 – Jean Cocteau 1916

39⅜ x 31⅞ (100 x 81)
Signed top left: *Modigliani*

Jean Cocteau (b. 1889) was twenty-seven when this portrait was painted in Kisling's studio in the rue Joseph-Bara. 'It was,' he wrote later, 'the end – though we didn't know it – of something profoundly elegant in Montparnasse. We thought then that it would all go on for ever – the day-long sessions of posing at Kisling's, the drawings done on café-terraces, the masterpieces at 5 francs apiece, the quarrelling and the peace-making. . . . I hear that my portrait is worth a great deal today, but what has gone up even more is the value of memories that will never be extinguished.'
At least four pencil-drawings of Cocteau are known, but the ironical wit and precise observation of the oil-portrait combine with the deft elegance of its execution to make it one of the highest points in Modigliani's career. In particular the hieratic hoop of the chair-back gives the young writer just that look of leadership which his position in Paris warranted at the time.
Illustrated: Ceroni, pl. 66
Exhibited: New York, 1951
Henry Pearlman Collection, New York
Plate 15

25 – The Servant-girl *c.* 1916

28¾ x 21¼ (73 x 54)
Signed top left: *Modigliani*

It was at most two years since Modigliani had abandoned the theme of his caryatids, and in portraits such as this one, where the sitter did not impose her personality with the insistence of a Cocteau or a Jacob, the tilted oval of

the head harks back to the abandoned theme.
Illustrated: Ceroni, pl. 69
Exhibited: Milan, 1958 (21, repr.); Rome, 1959 (14, repr.)
Kunsthaus, Zürich

26 – Leopold Zborowski 1916

25⅝ x 16½ (65 x 42)
Signed top left: *Modigliani.* Dated and titled top right: *Zborowski 1916*

Zborowski arrived in Paris from Cracow in June 1914 on a scholarship. When he was released from the internment which came his way, as a Pole, at the outbreak of war, he set up in a small way as a free-lance book-dealer. Before long, however, he saw Modigliani's work and felt so passionately about its qualities that he decided to pay Modigliani a regular daily allowance, market his work, and generally establish himself as his dealer. Zborowski was, in fact, the first man to concern himself whole-heartedly with Modigliani's career. He and his wife Anna (Hanka) were the subject of some of Modigliani's most successful portraits, and he managed in the face of very great difficulties to procure Modigliani two great satisfactions during the last year or two of his life. One of these was the comparative success of Modigliani's work at the exhibition of Modern French Painting at Heal's, in London, which Osbert and Sacheverell Sitwell organized with Zborowski's help. The other was the renting of a studio in the rue de la Grande Chaumière: this was the first and only occasion on which Modigliani had a studio of his own.
Illustrated: Ceroni, pl. 72
Exhibited: Milan, 1958 (19, repr. in col.)
Dr and Frau Georg Guggenheim, Zürich
Plate 16

27 – The Man with a Hat *c.* 1916

52⅛ x 17⅞ (83 x 45)
Signed top right: *Modigliani*

Modigliani was as interested in anonymous human beings like the 'Man with a Hat' as he was in great men (or those whom we now recognize as such) and beautiful women. This is, in fact, and despite its small size, one of the most majestic of his pictures. Rarely are Modigliani's economy of line and inspired use of accent shown to greater advantage; and in the treatment of the hands – so different from the summary flippers of certain earlier portraits – there may even be an echo of the procedures of his friend Soutine.
Illustrated: Ceroni, pl. 68
Exhibited: Milan, 1958 (29, repr.)
Dr Emilio Jesi, Milan
Plate 20

28 – Woman with Necklace 1917

36 x 23⅞ (91·5 x 60·5)
Signed top right: *Modigliani*

Even here, where the naturalistic element in Modigliani's art has the upper hand, the angle of the head looks back to the projected caryatids.
Exhibited: Boston and Los Angeles, 1961 (21, repr.)
The Art Institute of Chicago, Charles H. and Mary F. S. Worcester Collection
Plate 21

29 – Dr Devaraigne 1917

21⅝ x 18 (55 x 45·7)
Signed top right: *Modigliani.* Dated bottom right: *1917*

Modigliani at one time bought photographs of van Gogh's work at Castellucci's in the rue de la Grande Chaumière, and it seems likely that the treatment of the face and beard in this portrait was influenced by the study of these. The compartmented background, on the other hand, is purely his. Another portrait of Dr Devaraigne is in the collection of Mr and Mrs Ira Gershwin, Beverley Hills, California.
Illustrated: Boston and Los Angeles, 1961, catalogue, p. 25 (in col.)
Exhibited: New York, 1951; Boston and Los Angeles, 1961 (12)
The Evergreen House Foundation, Baltimore

30 – Nude on the Divan (Almaisa) 1917

31⅛ x 45⅛ (81 x 116)
Signed top right: *Modigliani*

Modigliani painted three outstandingly beautiful pictures of this Algerian sitter. (Of the others, both of which are head-and-shoulders portraits – see Ceroni, pls. 81 and 82 – one is in the Wallraf-Richartz Museum, Cologne, and the other in a private collection in Paris.) In the Courtauld Gallery's nude, which dates from 1912–13, there is still something left over not only from Modigliani's Tuscan ancestors but from the *pathétisme* of 1900-ish painting. In this 'Almaisa' the vision has, on the contrary, an admirable candour and directness. A related drawing was published on pp. 28–29 of *Dessins de Modigliani* (Lausanne, Mermod, 1958)
Illustrated: Ceroni, pl. 79
Mr and Mrs Paul Wurzburger, Cleveland, Ohio
Plate 13

31 – Blaise Cendrars 1917

Cardboard, 24 x 19⅛ (61 x 50)
Unsigned. Titled top right: *Cendrars*

The novelist Blaise Cendrars (1887–1961) was a friend of Modigliani during the war. (A pencil-drawing of him is in the collection of Madame

H. Berès, Paris.) As in the case of Jean Cocteau, Modigliani was clearly inspired by the originality of his sitter's features to an intensity which stops well this side of caricature.
Illustrated: Ceroni, pl. 92
Exhibited: New York, 1951; Milan, 1958 (35, repr.); Rome, 1959 (25, repr.)
Signor Riccardo Gualino, Rome
Plate 18

32 – Head of a Young Woman 1917

25⅛ x 19⅝ (65 x 50)
Signed bottom right: *Modigliani*
Modigliani's head-and-shoulder portraits depend upon the interaction of two things, neither of them counterfeitable. One is the feeling for the simplification of oval forms which he learnt from Brancusi. The other is an exact and delicate insight into individual human nature. There is no such thing as routine or formula where these portraits are concerned. (With his imitators, the case is very different.) This painting keeps an exemplary balance between the stylization of the head and neck and the individual living presence of the sitter; and the rectilinear background, which looks so casual, has a formal function as precisely calculated as that of the picture-frames in Poussin's self-portrait in the Louvre.
Illustrated: Ceroni, pl. 94
Exhibited: Milan, 1958 (38, repr.); Rome, 1959 (34, repr.)
Signora Anna Bolchini Bonomi, Milan
Plate 17

33 – Seated Nude 1917

31⅞ x 25⅛ (81 x 65)
Signed top right: *Modigliani*
Modigliani had signed on as a student in the Scuola Libera di Nudo in both Florence and Venice, and at least four important nudes are dated 1908. But these (cf. No. 2) were powerfully influenced by the painting of the day, as is to a lesser extent the Courtauld nude of 1912–13. Only in 1917 does he seem to have begun the great series of truly personal nudes which is one of his major contributions to twentieth-century painting. Both this and the Antwerp nude, No. 35, have a majestic fullness: to be naked is no longer a condition of anguish.
Illustrated: Ceroni, pl. 96
Exhibited: New York, 1951
Private collection, USA
Plate 19

34 – Nude *c.* 1917–18

36¼ x 26¾ (92 x 68)
Signed top left: *Modigliani*
Modigliani would seem to have resolved, in this case, the problem of the head by reverting to memories of African sculpture. This gives a unique curiosity to this strange and disquieting picture, which formerly belonged to Roger Dutilleul, the collector and connoisseur, who is the subject (Ceroni, pl. 112) of one of the finest of Modigliani's late male portraits.
Illustrated: Y. Sonabel, *Modigliani Nudes*, London, Methuen, 1959, pl. 4
Private collection

35 – Seated Nude 1917

45 x 29½ (114 x 74)
Signed top right: *Modigliani*
As in the case of the *Nude*, No. 34, though here much less markedly, Modigliani has maintained a certain degree of stylization in the head, while treating the body with a perfected and sumptuous naturalism.
Illustrated: Ceroni, pl. 95
Exhibited: Milan, 1958 (33, repr.); Rome, 1959 (26, repr.)
Koninklijk Museum voor Schone Kunsten, Antwerp
Plate 25

36 – Nude with Necklace 1917

25⅛ x 39⅜ (65 x 100)
Signed top right: *Modigliani*
Modigliani at this time was experimenting (see the Guggenheim Museum's *Reclining Nude with Necklace*, Ceroni, pl. 122) with the compositional device of planting the nude aslant the picture, running from top left to bottom right. (This was to reach its most magnificent if somewhat modified form in the Mattioli *Reclining Nude*, Ceroni, pl. 124.) The model for the Oberlin and Guggenheim nudes recurs also in the *Seated Nude* owned by Ralph Colin (Ceroni, pl. 121). Her relatively withdrawn and inward nature causes the three paintings to form a group quite on its own among Modigliani's late nudes. Elsewhere, Blake's 'lineaments of gratified desire' prevail throughout.
Illustrated: Ceroni, pl. 119
Exhibited: New York, 1951
Allen Memorial Art Museum, Oberlin College, Ohio, Gift of Mr and Mrs Joseph Bissett with Life Interest retained
Plate 26

37 – Reclining Nude 1917–18

25 x 39 (63·5 x 99)
Unsigned
The gamut of Modigliani's reclining nudes runs from the Ingres-like painting in the collection of Madame Netter to the spectacular distortions of the *Nu couché aux mains jointes*, No. 44. Midway between these extremes is the Zeisler

nude, a work of forthright and barbaric splendour.
Exhibited: New York, 1951 (repr.), p. 44; Boston and Los Angeles, 1961 (16, repr.)
Mr Richard S. Zeisler, New York
Plate 27

38 – Boy in a Blue Jacket 1918

36¼ x 24¼ (92·5 x 61·5)
Signed top right: *Modigliani*
Like the Tate's *Little Peasant*, No. 39, this portrait dates from Modigliani's stay in the Midi. Another painting of the same sitter is now in the John Herron Art Institute, Indianapolis.
Illustrated: Ceroni, pl. 100
Exhibited: New York, 1951
The Solomon R. Guggenheim Museum, New York
Plate 22

39 – The Little Peasant 1918

39¾ x 25¾ (100 x 65)
Signed top right: *Modigliani*. Titled bottom right: *Le petit paysan*
This was one of the first paintings by Modigliani to enter an English collection, in that it was bought from the artist through Zborowski in 1919. Like the *Young Apprentice* of the same date, now in a Paris private collection, it was painted, possibly from the same sitter, in the south of France. The elegance of line is characteristically Modigliani's, but in endowing the sitter with such simple dignity he may have remembered his enthusiasm for Cézanne, and the grandeur of Cézanne's way with subjects of this sort.
Illustrated: Ceroni, pl. 104
Exhibited: Boston and Los Angeles, 1961 (15, repr.)
The Trustees of the Tate Gallery

40 – The Man with the Glass of Wine 1918

36¾ x 21¾ (93 x 55)
Signed top right: *Modigliani*
Modigliani passed a considerable part of his working-life in cafés and on café-terraces, but this is the only known painting of a comparable subject. And although he had by this time discarded every overt vestige of cubist practice, the steep pitch of the table-top and the handling of glasses and bottle remind us that this was *par excellence* the still-life subject of analytical cubism.
Illustrated: Ceroni, pl. 114
Private collection, Geneva
Plate 23

41 – The Man with the Pipe (Le Niçois) 1918

36¾ x 23¾ (92 x 60)
Signed top right: *Modigliani*
Modigliani's sojourn in the south of France produced several very beautiful pictures, but *Le Niçois* can claim to be the finest of all. It combines the super-elegant line of Modigliani's last years with a feat of colour-management which, though unimaginable without the example of the Fauves, is in no way a derivative of their achievement.
Illustrated: Ceroni, pl. 115
Exhibited: Milan, 1958 (45, repr.); Rome, 1959 (46, repr.)
Private collection
Plate 28

42 – The Little Milkmaid *c.* 1918

39¾ x 24¾ (100 x 63)
Signed top right: *Modigliani*
This delectable picture relates in feeling to the *Jolie Epicière* of 1918, now in a Paris private collection, and may therefore date from Modigliani's sojourn in the south of France.
Exhibited: Boston and Los Angeles, 1961 (24, repr. in col.)
Mr and Mrs George Friedland, Merion Station, Penna, USA
Plate 24

43 – Monsieur Baranowski 1918

43¾ x 21¾ (111 x 55)
Signed bottom left: *Modigliani*
In this famous and beautiful painting, as in Nos. 46 and 47, Modigliani employs the serpentine compositional formula which was a favourite with him in the last two years of his life. The basic form is, that is to say, that of an S, or of the treble clef in music; and this form envelops the body and legs, as well as the head and neck. It involves radical departures from Renaissance perspective; and although the picture owes nothing to synthetic cubist procedures Modigliani may have taken its format from the monumental seated single figures which Picasso and Braque had painted not long before.
Illustrated: Ceroni, pl. 125
Exhibited: Milan, 1958 (42, repr.); Rome, 1959 (31, repr.); Boston and Los Angeles, 1961 (27, repr.)
Mr and Mrs R. J. Sainsbury, London

44 – Reclining Nude 1918

25¾ x 39¾ (65 x 100)
Signed bottom right: *Modigliani*
Like the Museum of Modern Art's *Grand Nu* (Ceroni, pl. 132), this marvellous picture is cut

off just above the knee in such a way that the head and hips balance one another at either end of the picture. There is no question here of the grave fidelity to nature which shines out in the two paintings of nudes, Nos. 33 and 35: the *données* of nature are reshaped and reorganized by a master's hand.
Illustrated: Ceroni, pl. 127
Exhibited: Milan, 1958 (36, repr.); Rome, 1959 (30, repr. in col.)
Dr Gianni Agnelli, Turin
Plate 29

45 – Jeanne Hébuterne (en Chemise) 1918

36¼ x 28¾ (95 x 73)
Signed top right: *Modigliani*
Jeanne Hébuterne was born in Paris on April 6, 1898. She was an art-student when, in 1917, she met Modigliani, and it is clear from her portrait-drawing of him, which is included in the documentary section of this exhibition, that she had considerable gifts. This portrait of her would seem to date from the late summer or autumn of 1918, when she was carrying her first child by Modigliani. C.-A. Cingria describes her as timid, patient, and soft-spoken, with fine grey eyes.
Illustrated: Ceroni, pl. 152
The Metropolitan Museum, New York, Gift of Mr and Mrs Nate B. Spingold, 1956
Plate 30

46 – Monsieur Mario 1919

45¾ x 28¾ (116 x 73)
Unsigned
As in the case of *M. Baranowski*, Modigliani here uses his late, serpentine, compositional formula. But whereas Baranowski is set before us in a space that is hardly defined, Monsieur Mario is given not merely the classic Modigliani door, by way of rearground, but also the slanting floorline with which Modigliani had begun to experiment in 1918: cf. the *Gypsy Woman* and *Mme Amedée* in the Chester Dale collection. The sitter is the Greek composer, Mario Varvogli. A preliminary drawing of his head and shoulders is in the Museum of Modern Art, New York.
Illustrated: Ceroni, pl. 153
Exhibited: Milan, 1958 (48, repr.)
Private collection, Zürich
Plate 31

47 – Jeanne Hébuterne 1919

51¼ x 32 (130 x 81)
Signed upper right: *Modigliani*
Perhaps the most beautiful, and certainly the last, of the elegiac portraits of Jeanne Hébuterne, this picture must date from well into her second pregnancy, which ended in her death by suicide in January 1920. In contrast to No. 45, where a note of elegant arrangement can still be detected, the Brody portrait breathes a tranquil lassitude. Its background and that of No. 46 (*Monsieur Mario*) are so markedly similar that the two pictures must be of more or less the same date.
Illustrated: Ceroni, pl. 154
Exhibited: New York, 1951 (repr. p. 50); Boston and Los Angeles, 1961 (44, repr. in col.)
Mr and Mrs Sidney F. Brody, Beverley Hills, California
Plate 32

DRAWINGS

This first group has been chosen by Dr Paul Alexandre from the drawings, nearly all of them unpublished, which he acquired from Modigliani during the years of their close friendship.

48 – La Table Tournante (Table-Turning) *c.* 1908

Ink and watercolour, 21 x 16 (53 x 40·5)
Modigliani was always interested in the occult, and this drawing dates from a period of Baudelairean and anglophile enthusiasm.

49 – Studies for Le Petit Garçon

Nos. i to vi in pencil, No. vii in ink
(i) 8½ x 5½ (21·5 x 13·5)
(ii) 17½ x 10¾ (43·5 x 27)
(iii) 17½ x 10¾ (43·5 x 27)
(iv) 17½ x 10¾ (43·5 x 27)
(v) 14½ x 10¾ (36·8 x 27)
(vi) 12½ x 8 (31·7 x 20·3)
(vii) 17½ x 10¾ (43·5 x 27)
Le Petit Garçon, also known as *Le Petit Bohémien*, was until a few years ago in the collection of the Earl of Sandwich. Its present whereabouts are unknown. These seven studies indicate that although Modigliani was a rapid and apparently spontaneous worker he went to great pains to reach the point at which this rapidity and spontaneity could best be brought into play. No. vi is remarkable, moreover, as being one of the artist's very few independent still-life studies.

50 – The Man with the Beard 1909

Ink, (i) to (iv) 17¼ x 10¼ (43·5 x 27)
(v) 10¾ x 8½ (27·6 x 21·5)
As is the case with group 2, these five drawings display the questing, experimental side of the artist's creative instinct as he tries out first one aspect and then another of the given subject.
Blaise Alexandre, Paris

51 – Nude with Cat 1910

17 x 10¼ (43 x 26)
This drawing, also from the Alexandre collection, dates from shortly after Modigliani's return from a journey to Italy.
Madame H. Perronnet

52 – These eight drawings were all at one time in the Alexandre collection. They illustrate the variety of approaches with which Modigliani experimented before showing, in the Salon d'Automne of 1912, an ensemble of stone heads.

(i) **Head** 1910
Ink, 10¼ x 16½ (25·7 x 42)
Private collection, Milan

(ii) **Head** 1910
Ink, 10¼ x 16½ (25·7 x 42)
Private collection, Milan

(iii) **Crouching Nude** 1910
Ink, 10¼ x 16½ (25·7 x 42)
Private collection, Milan

(iv) **Standing Nude** 1910
Ink, 10¼ x 16½ (25·7 x 42)
Private collection, Milan

(v) **Head** 1909–10
Charcoal, 17 x 10 (43 x 25·4)
Hanover Gallery, London

(vi) **Head** 1909–10
Charcoal, 16¾ x 10½ (42·5 x 26·7)
Hanover Gallery, London

(vii) **Head** 1909–10
Blue crayon, 13 x 10½ (33 x 26·7)
Hanover Gallery, London

(viii) **Head** 1909–10
Blue crayon, 16½ x 10½ (42 x 26·7)
Hanover Gallery, London

53 – Two drawings from the Aladorf collection throw further light on the artist's sculptural period:

(i) **Caryatid with African sculpture** *c.* 1913

Pencil, 10¾ x 8½ (26·5 x 20·5)
Like other artists of his generation, Modigliani owed much to the sculpture-galleries in the Louvre, and to the works of art revealed by the development of anthropology. This drawing shows very clearly one of the ways in which Modigliani blended the *données* of so-called primitive art with the stirrings of his own sensibility.

(ii) **Caryatid Turning to the Left** 1913–14

Pencil and watercolour, 14 x 10¾ (33 x 27)
In (i) above, it is quite clear that the sharp edges and acute angles of African art would sooner or later yield, in Modigliani's case, to the sweet roundness of the forms which he inherited as a Tuscan. In the pencil-and-watercolour Caryatids, of which this is a fine example, this process was carried much further. This might be a sketch for a European decorative table-centre: all trace of the agony of actually holding a heavy burden aloft has been eased out – as it has, for that matter, from the limestone version of a comparable subject in the Museum of Modern Art, New York.
Mr and Mrs J. W. Aladorf, Winnetka, Illinois

54 – Caryatid 1914

Watercolour, 37½ x 17½ (95 x 44·5)
Unsigned. Dated upper right 12 *Sept* 014: and inscribed centre left *a mon ami Coria* and lower left *Contentement sous la pluie*
This large drawing represents a late stage in the sweetening of the original barbaric impulse behind Modigliani's projected series of caryatids. The fully-modelled ovals are nearer to painting than to the linear inspiration of the caryatid-drawings of a year or two earlier.
Marlborough Fine Art, Ltd.

LENDERS

Adeane, Colonel Sir Robert, O.B.E., 21
Agnelli, Dr Gianni, 44
Alexandre, Blaise, 2, 4, 48, 49 i–vii, 50 i–v
Alsdorf, Mr and Mrs J. W., 53 i and ii
Antwerp: Koninklijk Museum voor Schone Kunsten, 35
Baltimore: The Evergreen House Foundation, 29
Bolchini Bonomi, Signora Anna, 32
Brody, Mr and Mrs S. F., 47
Cincinnati: Cincinnati Art Museum, 23
Chicago: The Art Institute of, 9, 28
Friedland, Mr and Mrs G., 42
Groot, Miss Adelaide Milton de, 8
Gualino, Riccardo, 31
Guggenheim, Dr and Frau G., 26
Homburger, Dr and Mrs F., 3
Jesi, Dr Emilio, 12, 17, 27
Jucker, Dr Riccardo, 16
Koerfer, Jacques, 19
London: Hanover Gallery, 52 v–viii
Marlborough Fine Art Ltd., 18, 54
The Tate Gallery, 39
Los Angeles: The Los Angeles County Museum, 4a
Mazzotta, Dr Antonio, 6, 14
Milan: Galleria d'Arte Moderna, 20
Moos, Georges, 15
Newman, Mr and Mrs R. J., 7
New York: The Solomon R. Guggenheim Museum, 38
The Metropolitan Museum of Art, 45
The Museum of Modern Art, 10
Oberlin, Ohio: Allen Memorial Art Museum, Oberlin College Collection, 36
Pearlman, Henry, 22, 24
Perronnet, Mme H., 51
Private collections, 1, 11, 13, 33, 34, 40, 41, 46, 52 i–iv
Sainsbury, Mr and Mrs R. J., 43
Wurzburger, Mr and Mrs P., 30
Zacks, Ayala and Sam, 5
Zeisler, Richard S., 37
Zürich, Kunsthaus, 25

Photographs
Art Institute of Chicago, pls. 4, 21; The Museum of Modern Art, pl. 5; Picarn, Geneva, pl. 8; Foto Monsted, Zürich, pl. 16; Perotti, Milan, pl. 20; The Solomon R. Guggenheim Museum, pl. 22; A.C.L., Brussels, pl. 25; Allen Memorial Art Museum, Oberlin, Ohio, pl. 26; Giraudon, Paris, pl. 28; Photo Haus, pl. 29.

Shawnut Press